RHETORICAL ELEMENTS IN THE TRAGEDIES OF SENECA

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PREFATORY NOTE

The *Index Verborum quae in Seneca Fabulis necnon in Octavia Praetexta reperiuntur*, by Oldfather, Pease, and Canter (*in University of Illinois Studies* in *Language and Literature*, IV (1918), pp. 1-272), closes its *Praefatio* (written in 1917) with the words: *alia quoque studia de Senecae Tragici dictione tropis stilo mox, ut speramus, his aliisque freti materiis in lucem edemus.* Since then, in addition to articles by Professor Pease (see below, Introduction, n. 1), one of the collaborators on the *Index Verborum*, the following contributions bearing on the study of Seneca's tragedies have been written as A. M. theses under the direction of members of the department of Classics at the University of Illinois: Cuthbert, *The Genuineness of certain Tragedies ascribed to Seneca*, 1917; Sargent, *Mythological and historical Material in the Tragedies ascribed to Seneca*, 1917; Kamp, *A Study of the Vocabulary of Seneca's Tragedies as compared with that of Vergil*, 1918; Foster, *Identities of Phraseology and Cadence between the Octavia and the recognized Plays of Seneca*, 1924. The present monograph also, whose earlier completion was of necessity renounced in favor of other duties, professional and administrative, is now, after many interruptions and delays, issued in partial fulfillment of the promise referred to above. In its preparation valuable criticism and assistance have been given by Professors A. S. Pease and W. A. Oldfather, for which grateful acknowledgment is made.

Abbreviations here used in the names of the plays are identical with those employed in the *Index Verborum*: *H(ercules) F(urens)*, *Tr(oades)*, *M(edea)*, *Pha(edra)*, *Oe(dipus)*, *A(gamemnon)*, *Th(yestes)*, *H(ercules) O(etaeus)*, *Pho(enissae)*, *Oc(tavia)*. Citations are made from Peiper and Richter's edition (1902). Throughout the work examples of the various rhetorical phenomena discussed are generally accompanied by quotation of a certain portion of the text, in the belief that only in this way can the extent and significance of the rhetorical elements in these tragedies be made apparent.

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INTRODUCTION

The rhetorical features of Seneca's tragedies[1] are too obvious to escape the notice of even the most casual reader. Few critics who deal in any way with these productions fail to comment—often harshly—on their rhetorical character. Hitherto, however, no work has appeared which attempts to collect and study with any degree of completeness examples of the various elements[2] which stamp these tragedies as the work of one educated as a rhetorician, profoundly influenced by the work of the rhetorical schools, and writing for an age in which rhetoric was the most conscious and conspicuous element of literary style. To understand such a writer one must transfer himself, as it were, to his time, and ask what were the characteristics of the period, what specific thing he wished to accomplish, and for the interest and pleasure of what readers his compositions were undertaken. Not a little of the adverse criticism of these tragedies, one is forced to conclude, arises from the failure of critics to obtain a proper perspective and norm of judgment,[3] from the inability to consider them apart from their

[1] For the purposes of this study it will be assumed (see also n. 46) that Seneca the Philosopher is the author of the ten tragedies found in the Senecan corpus. A succinct statement of the views of ancient and modern scholars as to authorship is found in Chickering, *An Introduction to Octavia Praetexta*, New York, 1910, pp. 23-29. See also Schanz, *Gesch. der röm. Lit.* 2, 2(ed. 1913), pp. 52, 53, 61, 64, 75 f.; Teuffel, *Gesch. der röm. Lit.* 2 (ed. 1909), p. 230 f. Practically all investigators now accept as genuine the *H. F.*, *Tr.*, *M.*, *Pha.*, *Th.*, and *Rho.* Less unanimously so the *Oe.*, *A.*, and *H. O.* For a recent discussion (with literature) of the authenticity of the *H. O.* see Pease, *T. A. P. A.* 49 (1918), pp. 3-26. The *Oc.* has been very generally rejected as Senecan in origin. However, Pease, *Class. Jour.* 15 (1920), pp. 388-403, after an examination of practically all available evidence and views pro and con, finds a strong presumption that Seneca is the author, a conclusion reached by Flink, *De Octaviae Praetextae auctore*, Helsingfors, 1919, p. 92; the same conclusion (and stated more positively) by Münscher, *Senecas Werke: Untersuchungen zur Abfassungszeit und Echtheit* (*Philologus*, Supplbd. 16, 1 (1922), p. 141), who, however, later (*Jahresber. der klass. Alt.* 192 (1922), pp. 198-211) reverses his former decision, for a reply to which see Pease, *Class. Phil.* 19 (1924), pp. 80-83. See, however, Kroll, *Studien zum Verständnis der römischen Literatur*, Stuttgart, 1924, p. 177, who emphatically denies that the play is by Seneca, "von dem es nie und nimmermehr sein kann . . . Münscher kam zur richtigen Meinung zurück und begründete sie *Bursian* 192 so, dass der Irrtum hoffentlich nicht mehr aufleben wird." In so far as the present study throws light on the question of authorship, reference to the tables at the end shows that rhetorically speaking the *Oc.* on practically every count is significantly different from the other plays.

[2] Considerable material is found in Smith, *De arte rhetorica in L. A. Senecae tragoediis perspicua*, Leipzig, 1885, to which indebtedness in several parts of this work is here acknowledged.

[3] Cf. Smith, *op. cit.* p. 1: *non omni ex loco spectanti apparet symmetria statuae aut picturae pulchritudo;* p. 4: *nam, sicut in arte logica, quamquam rudes quoque plerumque λογικῶν cogitant, necesse est, si aut errores accurate notare aut conclusiones bonas bonas esse scire et demonstrare*

more perfect models,[4] or from the literary ideals of more recent times. Quite the opposite of affording pleasure, these plays can scarcely fail to cause a feeling of irritation in any reader who has no sympathy with the rhetorical ornamentation to which their author aspired. In judging them factors alike of an external and internal character should be kept in mind. The former are to be found in the rhetorical interests of the age in which Seneca was educated and in which he wrote; the latter in the special kind of treatment which he gave the dramas, everywhere acknowledged, as said above, to be essentially rhetorical;[5] factors of an internal character present themselves for consideration likewise in the similarity between Seneca and the rhetors in themes chosen for elaboration, and in preference for gnomic expression,[6] as also in the numerous poetic commonplaces of a moral and philosophical character,[7] either drawn from a common store of such material, or taken by Seneca from poets who had used them with skillful rhetorical effect.

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posse volumus, ex studio leges cognoscere e quibus normam et confidentiam iudicandi habeamus; sic, cum ars rhetorica, quoad probanda est e natura pendens, non tamen ex unius natura mendosa et angusta pendeat, debemus et ipsi, si in rebus talibus idonei iudices esse volumus, nos ad id officium praeparare; Schaefer, *De philosophiae Annaeanae in Senecae tragoediis vestigiis* (Jena Diss. Weida, 1922), p. 1: *ac si quaeritur, quibus de causis talis iudiciorum discrepantia orta sit, respondendum esse arbitramur viros doctos in dubio fuisse de ratione, qua tragoediae considerandae sint, nec satis curavisse, quid poeta his tragoediis sibi proposuerit quoque in fundamento quasi extruxerit ac composuerit fabulas.*

[4] Chickering, *op. cit.* 50: "In view of their difference in purpose we must be very careful about condemning the Latin plays solely because of their unlikeness to the Greek"; Schulte, *Bemerkungen zur Seneka—Tragödie*, Progr. Rheine, 1886, p. 5: "Die naheliegende Vergleichung mit den entsprechenden griechischen Dramen hat manches einseitige und ungerechte Urteil über unsern Dichter herbeigeführt. . . . Man darf eben dieser Tragödie nicht Eigenschaften abverlangen, die ein anders denkendes und empfindendes Volk unter den glücklichsten Zuständen zur Voraussetzung haben."

[5] So much so that Nisard, *Études sur les poètes latins de la décadence*, Paris, 1888, 1, p. 117, calls them "*tragédies de recette*," in which the three rhetorical ingredients of description, declamation, and philosophic *sententiae* are everything, and the dramatic element nothing; cf. Godley, *Senecan Tragedy* (in *English Lit. and the Classics*, Oxford, 1912), p. 233: "Drama, according to the ideas of the literary coterie [of Seneca's time], must be constructed by rule and must have certain ingredients. There must be declamatory passages to show power of emphasizing a situation . . . descriptive passages to show erudition . . . pithy *sententiae*, epigrams, aphorisms, to suit the taste for brevity and point"; Chickering, *op. cit.* 52: "Considering . . . their rhetorical character, the plays would naturally be made up of long passages, descriptions and speeches, between the choruses, with comparatively little dialogue." Schaefer (*op. cit.* 5-125), while fully recognizing their rhetorical nature, asserts that the real meaning of the tragedies is to be seen in their relation to the philosophical works (cf. also Welcker, *Rh. M.* 2 Supplbd. 3 (1841), p. 1452), i.e. to Seneca's philosophy, *qua ratione homines beati fieri possint*, and that to embody this philosophy in the plays he rejected the individual traits of his models, inserted salutary precepts, and sought to change the entire technique of writing tragedy.

[6] See below the chapter on *Sententiae* p. 85.

[7] Found chiefly in the choruses (see examples below pp. 41-55), which are a mosaic of conscious or unconscious reproductions from Horace, Vergil, and Ovid; see Zingerle, *Zu späteren*

In Seneca's time an attention which went far in absorbing other interests was given to the study of rhetoric.[8] Instruction under the *grammaticus*, marking the second stage in the Roman youth's education, while primarily concerned with the study of Greek and Latin literature, included the elements of grammar and style. Quintilian thought that some practice in public speaking should be given to pupils while still too young for the teacher of rhetoric;[9] that written exercises should be set for them in various forms of rhetorical expression;[10] that as a rule they did not reach the teacher of rhetoric early enough;[11] that the attention of the rhetorician was desirable from the time that pupils began their trivial exercises in praising and blaming.[12] From the *grammaticus* the pupil passed into the hands of the rhetor to continue his training.[13] Nor on leaving the schools was he done with the subject of rhetoric, since he either engaged in or constantly listened to the *recitationes*,[14] in which even distinguished men took part,

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lateinischen Dichtern, Innsbruck, 1873; Spika, *De imitatione Horatii in Senecae canticis chori*, (*Jahresber. K.K. Stattsgymn.* Wien, 1890); Romeny, *De auctore tragoediarum, quae sub Senecae nomine feruntur, Vergilii imitatore*, Leyden, 1887; Cleasby, *De Seneca Tragico Ovidi imitatore* (Harvard Diss.), 1904, pp. 226. (Many of the examples included by Spika and Romeny are fanciful). Observable in the choruses also are not a few instances of poetic material used in common by these poets and Seneca, but without direct application on both sides to philosophical themes. Likewise in other parts of the plays there are many imitations or adaptations from the earlier poets in phraseology and imagery, the significance of which for the study in hand lies in the fact that the material is employed by Seneca with the evident purpose of diversifying, enlivening, and amplifying his own rhetorical resources.

[8] See Körber, *Ueber den Rhetor Seneca und die röm. Rhetorik seiner Zeit*, Marburg, 1864, pp. 23-66; Bernhardy, *Grundriss der röm. Lit.* 1869, §53 (pp. 306-15); Schiller, *Gesch. des röm. Kaiserreichs*, Berlin, 1872, p. 560 f.; Friedländer, *Sittengesch. Roms.* 9th ed. 1919, 2, 198 ff.; Schanz, *op. cit.* 2, 2, 566-69; Butler, *Post-Augustan Poetry*, 1909, pp. 12-16; Dimsdale, *History of Latin Lit.* 1915, pp. 368-71; Summers, *Silver Age of Latin Lit.* 1920, pp. 3 ff.

[9] Cf. 1, 9, 1: *adiciamus tamen eorum curae quaedam dicendi primordia, quibus aetates nondum rhetorem capientes instituant;* see also 2, 1, 4-13, where it is maintained that the profession of the grammarian and the rhetorician should in some degree be united.

[10] 1, 9, 4.

[11] 2, 1, 1.

[12] 2, 1, 8.

[13] Either in the *suasoriae* (speeches deliberating over some course of action and supposed to be spoken to or by historical personages on important occasions) or in the *controversiae* (imaginary legal cases in which some proposition is maintained or denied). For general details and types see Friedländer, *op. cit.* 2, 200 ff.; Bornecque, *Les Déclamations et les Déclamateurs d'après Sénèque le Père*, Lille, 1902, pp. 22-116; Cucheval, *Histoire de l'éloquence romaine*, 1 (1893), pp. 217-93; Mayor, *Satires of Juvenal* (1886), pp. 95 and 311. See especially the *Suasoriae* and *Controversiae* of Seneca Rhetor (ed. by Kiessling, Leipzig, 1872).

[14] Their importance was greatly increased by the conditions which made public eloquence impossible; cf. Norden, *Antike Kunstprosa*, 1909, 1, p. 248: "Die praktische Folge dieser Verhältnisse war, dasz die Beredsamkeit sich vom Forum und aus der Kurie, wo sie so gut wie nichts mehr zu tun hatte, zurückzog in den Hörsal: die *eloquentia* wurde zur *declamatio*."

such as Asinius Pollio,[15] Agrippa, and Maecenas. Toward the *recitationes* the emperor Augustus was so favorably disposed as to honor them with his attendance,[16] while Nero himself recited[17] both before and after he became emperor. Domitian established a quinquennial contest in honor of Jupiter Capitolinus, at which, among other features, there were competitions in declamation,[18] and he also celebrated at his Alban villa the yearly festival of *Quinquatria Minervae*, at which there was a contest in oratory and poetry.[19] Young poets who had been instructed in declamation in the schools gave readings of their compositions in order to win recognition. The rage for declamation[20] was at its height during the first century of the empire, and Rome became, as it were, a huge auditorium in which the voice of the declaimer and the reciter was constantly heard.

Turning to Seneca's education,[21] whose rudiments were probably begun at his native Corduba,[22] we know nothing of his teachers in the *ars grammatica*, of which he speaks slightingly,[23] but well known is the fact that he devoted himself eagerly to rhetorical studies,[24] and that he was the author

[15] Cf. Sen. *Contr.* 4, *praef.* 2: *Pollio Asinius . . . primus enim omnium Romanorum advocatis hominibus scripta sua recitavit.* A detailed account of the scope and importance of the *recitationes* is found in Friedländer, *op. cit.* 2, 223 ff., and in Bernhardy, *op. cit.* §48, n. 190; see also Tac. *Dial.* 9, 5-7. For ancient testimony and special treatises, see Schanz, *op. cit.* 2, 1, p. 2 f. Probably all the poets gave public readings; cf. Mayor on Juv. 1, 1 and 3, 9. That tragedies were recited is clear from Pliny, *Ep.* 7, 17 and Tac. *Dial.* 2, 1 and 11, 2.

[16] Suet. *Aug.* 89: *recitantis et benigne et patienter audiit, nec tantum carmina et historias, sed et orationes et dialogos;* Sen. *Contr.* 2, 4, 12: *declamabat [Latro] Caesare Augusto audiente.*

[17] Suet. *Nero*, 38: *Halosin Ilii in illo suo scaenico habitu decantavit*; Dio Cass. 62, 18 and 29; Tac. *Ann.* 15, 39.

[18] Suet. *Dom.* 4, 4: *certabant enim et prosa oratione Graece Latineque.*

[19] Suet. *Dom.* 4, 4: *oratorum ac poetarum certamina.*

[20] Satirized by Horace (*Sat.* 1, 4, 74 f.; *Ep.* 1, 19, 40; 2, 2, 103-05; *A. P.* 474-76), Juvenal (1, 1-18; 6, 440-42), Persius (1, 85 ff.), Petronius (*Sat.* 6 and 91), and Martial (*Epigr.* 2, 7; 3, 18; 3, 25, 4; 3, 44, 10-15; 3, 50, 1-8; 4, 41; 6, 41; 6, 48; 8, 3, 14).

[21] An extended account is found in Mewis, *De Senecae philosophi studiis litterarum* (Diss. Königsberg, 1908), pp. 6-77. After Cicero Seneca was Rome's most important and influential stylist; see Norden, *op. cit.* 1, 306 ff.; Rossbach, Pauly-Wiss. *R. E.* 1, 2 (2240); Gercke, *Seneca-Studien* (*Jahrb. für class. phil.* Supplbd. 22 (1895), pp. 133-151); Rossbach, *Hermes*, 17 (1882), p. 373 f: *tale igitur corpus [dialogi] . . . pariter ac cetera eius scripta tam studiose lectitatum et imitando expressum est ut quo tempore Quintilianus artem rhetoricam profiteri coeperat, solus fere Seneca 'in manibus adulescentium' esset.*

[22] Cf. Sen. *Dial.* 12, 19, 2; *Anth. Lat.* 1, 409 (Riese) = *Poet. Latin. Minor.* 4, p. 62 (Baehrens).

[23] *Epist.* 58, 5: *non . . . ut ostendam, quantum tempus apud grammaticum perdiderim.*

[24] Seneca Rhetor (*Contr.* 10, *praef.* 2-12) gives the names of several rhetors (not mentioned by Seneca himself) under whom the son studied: Mamercus Scaurus, L. Junius Gallio, Musa, and Julius Bassus. He also heard the declaimer-philosopher Papirius Fabianus (cf. Cucheval, *op. cit.* 2, 75; Sen. *Contr.* 2, *praef.* 1-4), the only one of his teachers whose style and delivery he describes (*Ep.* 40, 12; 100, 1; *Dial.* 10, 10, 1). It is clear from the father's words to his sons (*Suas.* 6, 16) that the latter enjoyed the work of the declaimers: *nolo autem vos, iuvenes mei, contristari, quod a declamatoribus ad historicos transeo.* For the influence of the rhetors on

of orations.[25] He was the son of a rhetor, by whom he was greatly influenced[26] and from whom he received instruction. We have the father's

the poet Seneca, see Rolland, *De l'influence de Sénèque le père e des rhéteurs sur Sénèque le philosophe*, Ghent, 1906, pp. 29-67.

To a familiarity with the work of the rhetors is due Seneca's fondness for descriptions, the wealth of details with which assassinations and suicides are related, and such extended descriptions as the pest at Thebes (*Oe.* 133-201), the rites of necromancy (*Oe.* 530-626), the wonders of Medea's magic (*M.* 752-839), the labors of Hercules (*H. F.* 215-240), etc. With the shipwrecks of *Contr.* 7, 1, 4 and *Contr. Exc.* 8, 6, cf. the account of the storm that overtook the Greek fleet (*A.* 465-509), and the baneful season of *Suas.* 3, 1 with the effect of the pest on crops at Thebes (*Oe.* 41-51).

[25] Quint. 10, 1, 129: *nam et orationes eius . . . feruntur;* 12, 10, 10-11: *in oratione . . . reperiemus copiam Senecae;* Sen. *Ep.* 49, 2: *modo apud Sotionem philosophum puer sedi, modo causas agere coepi, modo desii velle agere, modo desii posse.* For the value set by Seneca on the orator's art, cf. *Ep.* 114, 1: *talis hominum fuit oratio qualis vita; Ep.* 115, 2: *oratio cultus animi est.* He enjoyed great renown as an orator (Dio Cass. 59, 19) and conducted a case in the senate with such success as to arouse the envy of Caligula (Suet. *Gaius*, 53). His works show acquaintance with such orators as Cicero, Hortensius, M. Valerius Messalla Corvinus, Pompeius Secundus, and others (see Mewis, *op. cit.* 62-66). However, Seneca felt a strong dislike for the contests and turmoil of the advocate's life (*Dial.* 4, 7, 3; 9, 13, 1; 10, 14, 4).

[26] See Rossbach, *loc. cit.*; Schanz, *op. cit.* 2, 1, 470: "In hohem Alter wurde er [der ältere Seneca] von seinen Söhnen, welche tiefer in das Wesen der Rhetorik eindringen und besonders die älteren Rhetoren kennen lernen wollten, bestimmt, aus dem reichem Schatz seiner rhetorischen Erinnerungen ihnen Mitteilungen zu machen"; Leo, *Senecae Tragoediae*, Berlin, 1878, p. 149: *atque Senecam studiis rhetoricis quam maxime imbutum fuisse et natura sua . . . ad ea praecipue inclinasse et pater fidem facit et quidquid scripsit;* 152 f.: *haec . . . ostendunt penitus Senecam rhetorum eruditione imbutum fuisse; quem etiam paterni operis assiduum et diligentem lectorem fuisse e tragoediis evinci potest;* see also Rolland, *op. cit.* pp. 8-28; Preisendanz, *De L. Annaei Senecae rhetoris apud philosophum filium auctoritate, Philol.* Neue Folge, 21 (1908), pp. 68-112; Sandström, *De L. Annaei tragoediis*, Upsala, 1872, p. 102 f.: *plurimum ad has fabulas illustrandas utilitatis confert Seneca Rhetor, cuius in suasoriarum controversiarumque libris quum omnino universae illius, quae eo saeculo vigebat, mentis voluntatisque dicendi, tum omnium huius ipsius in fabulis scribendis rationum positos in clarissima luce fontes et capita videmus. nusquam enim manifestior et, ut ita dicam, acrior quam in hoc fabularum libro declamatorii illius studii deprehenditur fucus et color.* There are striking similarities in thought and phrase: *Contr.* 9, 6, 2 *morientibus gratissimum est commori*, cf. *A.* 202 *mors misera non est commori cum quo velis, M.* 428 *trahere, cum pereas, libet, H. O.* 350 *felix iacet quicumque quos odit premit; Contr.* 9, 1, 1 *in malis nostris non fortunam, sed causam spectavimus*, cf. *H. F.* 407 *quaeritur belli exitus, non causa; Contr.* 7, 8, 6 *est quaedam proxima innocentiae verecundia, praebere se legibus*, cf. *A.* 243 *quem paenitet peccasse, paene est innocens; Contr.* 9, 6, 9 *quid illa quae fratrem in moram sequentis patris sparsit*, cf. *M.* 173 NUTR. *vindex sequetur.* MED. *forsan inveniam moras;* cf. also *M.* 133, *Pha.* 1208; *Contr.* 10, 1, 6 *plerumque omnis dolor per lacrimas effluit, Contr. Exc.* 4, 1 *adversa fortuna habet in querelis levamentum*, cf. *Tr.* 765 *fletus aerumnas levat; Contr. Exc.* 3, 5 *crudelius est quam mori, semper mortem timere*, cf. *Tr.* 869 *optanda mors est sine metu mortis mori; Contr. Exc.* 6, 7 *mori potius debuit frater quam sanari turpiter*, cf. *Oe.* 517 *ubi turpis est medicina, sanari piget, M.* 433 *remedia quotiens invenit nobis deus periculis peiora; Contr. Exc.* 8, 1 *magis deos miseri quam beati colunt*, cf. *A.* 694 *miseris colendos maxime superos putem; Contr. Exc.* 8, 4 *non magis crudeles sunt qui volentes vivere occiduni, quam qui volentes mori non sinunt*, cf. *H. O.* 929 *quicumque misero forte dissuadet mori, crudelis ille est, Pho.* 98 f. *qui cogit mori nolentem in aequo est quique properantem impedit; Suas.* 2, 12 *hic dies est meus*, cf. *M.* 399 *segnis hic ibit dies, M.* 1017 *meus dies est; Suas.* 2, 19 *belli mora concidit Hector*, cf. *A.* 211

words recommending declamation to one of his sons,[27] and still other passages showing their interest in and observation of the exercises of the rhetoricians, which father and sons seem to have attended together as a matter of custom, and not of chance.[28] That Seneca's mind was trained and his interest fostered and directed by teachers of rhetoric is indicated by his choice, when he came to write plays, of subjects which closely follow those in favor in the schools. These themes,[29] while condemned by Quintilian as having too little resemblance to reality and hence not of practical service in actual pleading, served their purpose well in plays ostensibly fashioned by rhetorical art.[30] Seneca's heroes and heroines do not appear either in action or in their speeches as individual characters, but as those typical of the rhetorical schools.[31]

Danais Hector et bello mora, Tr. 124 [*Hector*] *columen patriae, mora fatorum, Pho.* 458 *belli moram*; *Contr. Exc.* 4, 6, cf. *Oe.* 418, *Pha.* 558; *Contr. Exc.* 5, 1, cf. *Pha.* 978-80; *Suas.* 1, 3, cf. *A.* 101; *Contr.* 2, 1, 11-12, cf. *H. O.* 646, *Th.* 457; *Contr.* 2, 1, 29, cf. *H. O.* 649-55, *Th.* 449-53; *Contr.* 1, 8, 3, cf. *A.* 799; *Contr.* 2, 5, 2, cf. *Th.* 330-32; *Contr.* 7, 1, 9, cf. *Pha.* 475, *Pho.* 150-53; *Suas.* 1, 5, cf. *H. F.* 690; *Contr.* 8, 1, 5, cf. *Tr.* 510-12; *Contr.* 2, 1, 12; 9, 4, 10, *Suas.* 7, 3, cf. *Oe.* 36, *Pho.* 368, 452; *Contr.* 7, 4, 9, cf. *Pho.* 239; *Contr.* 9, 6, 9, cf. *M.* 133, 173, *Pha.* 1208; *Contr.* 10, 4, 22, cf. *Oe.* 942; *Suas.* 1, 4, cf. *M.* 376.

[27] *Contr.* 2, *praef.* 4: *sed proderit tibi in illa quae tota mente agitas declamandi exercitatio.* The best and most exhaustive account of the declaimers and their work is found in Bornecque, *op. cit.* 117-201; see also Morawski, *De rhetoribus latinis*, Cracovia, 1892, pp. 1-20.

[28] *Suas.* 6, 16 (see n. 24 above); *Contr.* 10, *praef.* 2: *de Scauro si me interrogatis, cum illum mecum audieritis, iniqui estis; Contr.* 10, *praef.* 9: *Musa rhetor, quem interdum solebatis audire . . . aut illud quod de subitis mortibus memini eum dicentem, cum vos me illo perduxissetis; Suas.* 6, 27: *si hic desiero, scio futurum, ut vos illo loco desinatis legere, quo ego a scolasticis recessi; Contr.* 1, *praef.* 6: *facilis autem, iuvenes mei, rem necessariam et utilem, quod non contenti exemplis saeculi vestri, prioris quoque vultis cognoscere . . . quo plura exempla inspecta sunt, plus in eloquentia proficitur.*

[29] Having to do with magicians, pestilence, oracles, stepmothers more cruel than those of tragedy, tyrants, tyrannicides, parricides, sorcery, incest, ravishers, poisoners, vile and ungrateful husbands, etc.; cf. Quint. 2, 10, 5; Juv. 7, 150-53; 168-9; Sen. *De Ben.* 3, 1-2; Tac. *Dial.* 35: *tyrannicidarum praemia aut vitiatarum electiones aut pestilentiae remedia aut incesta matrum aut quidquid in schola cotidie agitur;* Leo, *op. cit.* 158: *nimirum a prioribus Romanorum tragicis Seneca et in eligendis argumentis et in tractandis ita discessit, utriusque rei causam ut in studiis rhetoricis sitam esse eluceat.* For themes and types of the rhetorical schools which are frequently mentioned in Seneca's philosophical works, see Rolland, *op. cit.* pp. 30-32.

[30] Leo, *op. cit.* 158: *atque primum quidem argumenta apud Graecos nobilissima Oedipum et Hippolytum . . . Seneca utrumque sibi adscivit, ut quae affectibus depingendis praecipue aptae essent;* 159: *omnia vero argumenta ista eam ob causam Senecam sibi eligisse patet quia in illis summi affectus, amor ira dolor, et atrocissima facinora, parricidia et incestus, ubique locum tenerent.*

[31] Dimsdale, *op. cit.* 402: "The imaginary speeches of the rhetorical schools were mainly concerned with types . . . and the characters of Seneca are typical rather than individualised"; Godley, *op. cit.* 241: "Each [character] is a type of passion and talks accordingly. There is not a real human character in all the tragedies"; Leo, *op. cit.* 162: *genera personarum in rhetorum ludis frequentata repraesentavit: Hercules vir fortis est et tyrannicida, Lycus tyrannus, Iuno noverca; Theseus narrandi, Amphitruo et Megara flendi causa inducti;* Nisard, *op. cit.* 135: "Dans les tragédies de Sénèque, vous ne voyez pas de caractères, mais des situations. Et

Rarely, if ever, has any literary work of antiquity elicited from scholars such varying and contradictory criticism[32] as Seneca's tragedies, ranging from high praise to utter contempt. In the middle ages and at the beginning of modern times these dramas were the object of general admiration and there were critics like Riccius and Lipsius who found little fault with them,[33] or like the elder Scaliger who thought them easily comparable to the creations of the great Greek masters.[34] On the other hand Erasmus disprized them as empty and bombastic.[35] In more recent times Lessing found true merit in these productions, notable for vividness of descriptions, passion, and poetic color,[36] while Friedrich August Wolf, denying them any poetic merit, said that Lessing's discussion showed clearly how fatal defects may be ingeniously defended.[37] Klein in part condemns severely and in part lauds ungrudgingly.[38] Widal[39] and von Ranke[40] take a position

ces situations sont prises parmi les plus violentes, les plus singulières; un tel art devait sortir des écoles de déclamation. En effet, on n'enseignait pas dans ces écoles les caractères . . . on y enseignait l'art de développer une situation extraordinaire, de la fare parler, de l'analyser."

[32] See Chickering, *op. cit.* 48 f.; Lindskog, *Studien zum antiken Drama*, 1897, 2, p. 3 f.; Schaefer, *op. cit.* 4-7; Schreiner, *Seneca als Tragödiendichter* (Diss. Munich, 1909), p. 72; Nisard, *op. cit.* 1, 48: "sur le caractère de ces tragédies, les opinions sont aussi variées que sur leurs auteurs"; Leo, *op. cit.* 158: *vel laudarunt ut bonas tragoedias vel vituperarunt ut malas;* Sandström, *op. cit.* 1: *iudicia sunt tam varia facta tamque diversa, quum viri docti alii summis eas laudibus extollerent, alii repudiarent prorsus ac spernerent.*

[33] See Chickering, *op. cit.* 48.

[34] Cf. his words (quoted by Lindskog, *op. cit.* 1): *quem [Senecam] nullo Graecorum maiestate inferiorem existimo, cultu vero ac nitore etiam Euripide maiorem, inventiones sane illorum sunt, at maiestas carminis, sonus, spiritus ipsius.*

[35] See *Prologomena ad Senecam Philosophum* (in Lemaire's ed. Paris, 1829; cf. Chickering, *op. cit.* 49).

[36] *Von den Trauerspielen des Seneca* (in *Sämtliche Schriften*, 3rd ed. Lachmann-Muncker, 1890, 6, p. 187 f.): "Ueberhaupt werde ich mich hoffentlich auf die Empfindung der Leser zum Vorteile meines Dichters berufen können. Starke Schilderungen von Leidenschaften können unsre Leidenschaften unmöglich ganz ruhig lassen. Und diese wollen wir vornehmlich in den Trauerspielen erregt wissen. Hat man . . . das Unglück einer blinden Raserei, die Verzweiflung eines Reuenden, die Bitten eines Vaters gefühlt, so kann der Dichter gewiss sein, dasz man ihm seine Fehler willig vergeben wird. Und was sind es denn endlich auch für Fehler? Er ist mit den poetischen Farben allzuverschwenderisch gewesen; er ist oft in seiner Zeichnung zu kühn; . . . und die Natur scheint bei ihm allzuviel von der Kunst zu haben. Lauter Fehler, in die ein schlechtes Genie niemals fallen wird!"

[37] *Vorlesungen über die Gesch. der röm. Lit.* Leipzig, 1832, p. 133: "Diese Tragödien haben keinen poetischen Werth; sind aber in descriptiven Poesie, und in einzelnen Tiraden Meisterstücke . . . übernahm Lessing die Vertheidigung derselben, welche zeigt, wie man eine schlechte Sache mit List vertheidigen muss, wie er denn manchmal ein *advocatus diaboli* war"; cf. Leo, *op. cit.* 158: *ut illorum insaniam praeteream qui nostro saeculo Senecam cum Euripide comparari ausi sunt, id quod et prioris aevi philologis et Lessingio adulescentulo, qui mirifice coloribus rhetoricis delectabatur, facile condonamus.*

[38] *Gesch. des Dramas*, Leipzig, 1874, 2, pp. 351-468.

[39] *Études sur trois Tragédies de Sénèque*, etc., Aix, 1854 (see Chickering, *op. cit.* p. 59, n. 13).

[40] *Abhandlungen und Versuche* (*Sämtliche Werke*, Dove-Wiedemann ed. Leipzig, 1888, 51, pp. 19-76).

generally favorable, Bernhardy,[41] von Schlegel,[42] and Nisard[43] unfavorable. Some of the earlier as well as later scholars, although they consider these tragedies unworthy of stage representation, find fault with them, one must conclude after reading their criticisms, for the reason that, while bearing the title of tragedies, they do not meet the requirements of high tragic art. A warning against such criticism was long ago uttered by Welcker,[44] who maintained that a juster estimate of their manifold individual merits, their beauty and profusion of language may be reached if the historical point of view be not disturbed by the demand for a work of high dramatic art and elevated poetic feeling.

Much, of course, depends upon what the critic conceives to be the purpose of the plays. The early humanists and scholars of the Renaissance very generally regarded them as intended for the stage, and, reacting favorably toward them when read (especially in so far as they conformed to the Ciceronian standard of diction), judged them favorably without weighing their dramatic structure too minutely. Later scholars, finding their dramatic merits slight[45] or entirely wanting, and feeling that the

[41] *Op. cit.* §72 (pp. 431-38).

[42] *Vorlesungen über dram. Kunst und Lit.* (*Sämtliche Werke*, 3rd ed. Böcking, Leipzig, 1846, 5, pp. 343-45).

[43] *Op. cit.* 2, 57-144.

[44] *Op. cit.* 1453: "Nichts ist daher zweckloser als diese Recitationen mit griechischen Tragödien, den rhetorisch kältesten Dichter mit dem tragischesten zu vergleichen, um den einen über den anderen, oft gar den Römer . . . über den Griechen zu erheben."

[45] The question whether these dramas were meant for actual representation has long been a matter of discussion; cf. Chickering, *op. cit.* 40-47; Boissier, *Les Tragédies de Sénèque ont-elles été representées?* Paris, 1861. (Inaccessible to me despite diligent search in the libraries of Europe and America). And with divergence of opinion on this point disagreement as to the merits of the plays has kept close step. The greater number of those who have examined them carefully agree that they were not acted and were not so intended; see Welcker, *op. cit.* 1452; L. Müller, *Jahrb. für class. Phil.* 89 (1864), pp. 413-14; Peiper, *Praef. in Senecae tragoedias, nuper editas supplementum* (Progr. Breslau, 1870), p. 6 f.; Ribbeck, *Röm. Dichtung*, 1892, 3, p. 72; Leo, *Rh. M.* 52 (1897), p. 512 f.; Nilsson, *Zur Gesch. des Bühnenspiels, etc.*, Lund, 1906, p. 23; Nisard, *op. cit.* 1, 91 f.; Plessis, *La Poésie latine*, Paris, 1909, p. 498 f.; Ackermann, *Phil.* Supplbd. 10 (1907), p. 406; Birt, *Was hat Seneca mit seinen Tragödien gewollt? Neue Jahrb. für das klass. Alt.* 27 (1911), pp., 337-47; Butler, *op. cit.* 72 f.; Godley, *op. cit.* 231, 239; Moulton, *Ancient Class. Drama*, 2nd ed. 1898, pp. 203, 215, 217; F. J. Miller, *Seneca's Tragedies* (*Loeb Class. Libr.* 1917), Introd. p. x. The views of this group are well summarized by Schanz, *op. cit.* 2, 2, 68. Pais, *Il Teatro di L. Anneo Seneca*, Turin, 1890, pp. 18-20, maintains that while *H. F.*, *Tr.*, *M.*, and *Pha.* could, *Oe.*, *A.*, *Pho.*, and *H. O.* could not have been acted on the stage. To Pais' first list Strauss, *Zeitschrift für die oesterr. Gymn.* 43 (1892), p. 732 f., would add *Oe.*, and *A.* Lindskog, *op. cit.* 2, 48 ff., argues that, while some scenes could not have been represented, the fact that the identity of nearly every actor is disclosed before entrance has no meaning unless the plays were intended for the stage. The most probable view is that of Chickering (*op. cit.* 40-47), who, on the basis of external and internal evidence, concludes (cf. also Lindskog, 60) that, while the tragedies agree on the whole with the dramatic necessities of Seneca's time, the most that can be proved in favor of actual production is that Seneca as he wrote had a vivid mental picture of the stage before him.

rhetorical features are overdone and unworthy of Seneca the Philosopher,[46] have for the most part judged them adversely. Leo's view as to their character, that of the *tragoedia rhetorica*,[47] is the one generally accepted[48] and in substance repeated again and again in varying form. According to Leo, Seneca did not treat poetry with the same purpose as

[46] Striking resemblances in thought and style do not admit serious doubt that the author of the tragedies and that of the philosophical works are one and the same; see Quint. 9, 2, 8; 10, 1, 125-29; Plin. *Ep.* 5, 3, 5; Tac. *Ann.* 14, 52; Schaefer, *op. cit.* 11-115; Schanz, *op. cit.* 2, 2, 51 and 56; Teuffel, *op. cit.* §290; Chickering, *op. cit.* 23-26; Plessis, *op. cit.* 495-98; Nisard, *op. cit.* 1, 57-88; Cunliffe, *The Influence of Seneca on Elizabethan Tragedy*, New York, 1893, pp. 22-28. Among the numerous passages indicating identity are those referring to death: *H. F.* 426, 1027 f., *Pho.* 150-53, *Pha.* 878, *Tr.* 574, *H. O.* 922, cf. *Dial.* 1, 6, 7; 6, 19, 6; 6, 20, 1; *Q. N.* 5, 18, 9; *Ep.* 12, 10; 70, 21; *H. F.* 511-13, *Th.* 246-48, *Tr.* 329, *A.* 994-96, cf. *Q. N.* 4, 1, 17, *Dial.* 3, 16, 3; *A.* 790, *H. O.* 1021, cf. *Dial.* 11, 9, 7, *Ep.* 26, 10; 69, 6; 70, 3; *Pho.* 197, cf. *Ep.* 24, 25; 98, 16; 117, 22 f.; *Pha.* 881, cf. *Ep.* 30, 17; 78, 5; *Pho.* 190-92, cf. *Ep.* 24, 24 f.; 58, 36; *Tr.* 435, cf. *Ep.* 30, 11; 91, 16; *Pha.* 253, cf. *Dial.* 7, 19, 1; 11, 9, 7; *Tr.* 408 f., cf. *Ep.* 54, 4; *Pha.* 139, cf. *Ep.* 26, 10; *A.* 202, *Th.* 883 f., cf. *Dial.* 1, 5, 8; *Ep.* 30, 11; 91, 15; *H. O.* 443, cf. *Ep.* 4, 8. To rulers, kings, and royalty: *H. F.* 353, 341-45, *Th.* 205-07, 214 f., 217 f., *Pho.* 654-59, *Oe.* 703 f., *A.* 270-72, *Oc.* 455 f., cf. *De Ben.* 3, 19, 4; *Th.* 446, *Tr.* 271-73, *Oe.* 6 f., cf. *Dial.* 1, 6, 4; 11, 9, 5; *Pha.* 136 f., *M.* 203-06, cf. *De Ben.* 6, 30, 3 f.; *Tr.* 254, 336, *Oc.* 450, 575, cf. *Dial.* 11, 6, 4; *A.* 148, cf. *De Clem.* 1, 8, 4; *Pho.* 660, *Tr.* 258, cf. *Dial.* 5, 16, 2; *Th.* 470, cf. *De Ben.* 3, 37, 3; *Tr.* 909, cf. *De Ben*, 3, 19, 4; *Oc.* 575, cf. *Dial.* 11, 6, 4; *Pha.* 136, cf. *De Ben.* 6, 30, 5; *M.* 196, cf. *Dial.* 5, 16, 2. To fear: *Pha.* 164, cf. *Ep.* 27, 2; 97, 13; 105, 8; *Th.* 207 f., *Oe.* 705 f., cf. *De Clem.* 1, 19, 5, *Ep.* 47, 18; 105, 4, *Dial.* 4, 11, 3; *Tr.* 869, cf. *Ep.* 24, 23; 70, 8; *Oe.* 703, cf. *Dial.* 3, 20, 4; *Tr.* 425, *M.* 163, cf. *Ep.* 5, 7. To crime and wrong: *Pha.* 164, cf. *Ep.* 27, 2; 97, 13-15; 105, 8; *Pha.* 249, *A.* 243, cf. *Ep.* 34, 3; *Pha.* 721, *A.* 115, cf. *De Clem.* 1, 13, 2; *H. F.* 251, *Pha.* 598, cf. *Dial.* 9, 15, 1; *Oe.* 686, cf. *Dial.* 9, 15, 1; *Pho.* 493 f., cf. *Ep.* 95, 52; *Th.* 1052, cf. *Dial.* 4, 28, 5. To misfortune, wretchedness, and sorrow: *Pho.* 386, cf. *Ep.* 66, 27; *Th.* 307, cf. *De Ben.* 3, 37, 1; *H. F.* 464, cf. *Ep.* 92, 14; 96, 1; *A.* 130, cf. *Dial.* 6, 8, 1. To fortune: *H. F.* 326 f., cf. *Dial.* 9, 13, 2; *Oc.* 378-80, cf. *Dial.* 11, 15, 1; *M.* 176, cf. *Ep.* 36, 6; *M.* 159, cf. *Ep.* 94, 28; *Pha.* 204 f., cf. *Ep.* 114, 9-10; *A.* 928, cf. *Dial.* 6, 12, 4. To luxury: *Th.* 459-66, cf. *Ep.* 122, 8; 89, 20 f.; 86, 6-13. To anger: *Th.* 190 f., *H. O.* 350, *M.* 427 f., cf. *Dial.* 4, 5, 2. To pain: *Pho.* 188-90, cf. *Ep.* 59.8; 104, 22, *Dial.* 5, 16, 1. To nature: *Pha.* 481, cf. *Ep.* 41, 9; 90, 16; 94, 8; 98, 14; 124, 7. To loyalty: *Oc.* 456, cf. *De Clem.* 1, 19, 6. To nobility: *H. F.* 430, cf. *Ep.* 44, 5. To the Golden Age: *Pha.* 529-39, *Oc.* 395-405, cf. *Ep.* 90, 5 and 46. For resemblances in tropical expressions, see below under Trope, n. 3.

[47] *Op. cit.* 148: *novum autem genus tragoedia rhetorica inventa est, cuius indoles breviter sic describi potest ut ἦθος in ea nullum, πάθος omnia esse dicatur. nam quae ad mores spectant sententiis comprehenduntur, affectus plene et diffuse repraesentantur, oratione omnis generis coloribus sensibusque instructa, descriptionibus et narrationibus undecumque arcessitis et ubicumque inlatis;* 158 f.: *istae vero non sunt tragoediae sed declamationes ad tragoediae amussim compositae et in actus deductae. . . . iam summum negotium erat sic omnia contrahere et amplificare ut quam uberrima declamandi describendi altercandi materia et locus suppeteret.*

[48] So by most of the authorities cited above; cf. also Friedländer, *Hist. Zeitschrift*, Neue Folge, 49 (1900), p. 225: "Sie sind nicht auf dramatische, sondern auf rhetorische Wirkung berechnet . . . von Drama haben sie wenig mehr als die Form; in Monologen, Reden und Gegenreden, lyrischen Ergüssen, Beschreibungen und Erzählungen soll sich die Kunst des Rhetors zeigen"; Gaheis, *Diss. philol. Vind.* 5 (1895), p. 1: *compositae ab homine ex rhetorum scholis profecto declamationes potius sunt quam tragoediae inani verborum pompa atque omnibus orationis luminibus non tam ornatae quam oneratae.*

did Pacuvius and Plautus in reproducing Greek models, did not invoke the tragic but the scholastic muse to inspire his plays, which are not versions and imitations of originals (except in general plot), but constitute an entirely new treatment,[49] in which characters are introduced only to declaim and to engage in forensic contests. Leo's view is correct in so far as it recognizes the rhetorical interest of the plays as the predominant one, but criticism is scarcely valid which finds fault with Seneca for doing what he purposed to do,[50] what his age demanded,[51] and what it must be said he did very well. If Seneca, a pupil of the rhetors, and serving the needs of a rhetorical age, wrote plays which were successful from the point of view of declamation his merit in this particular ought to be recognized. The mere fact that the plays are rhetorical is not a sufficient reason for condemning them.

Moreover, while criticism of the tragedies has been largely unfavorable, so much so as to have become a habit,[52] a number of scholars have dwelt on their merits and asked for a fairer estimate of their worth. It is much nearer the truth to say that they are declamatory dramas than to

[49] *Op. cit.* 159: *itaque lecta graeci poetae nobili fabula novam suo more Seneca composuit suo proposito inservientem. ut nec de versione nec de imitatione loqui possis, sed de redintegrata eiusdem argumenti tractatione.* Lindskog, *op. cit.* 13, limits Seneca's modification of his originals to an attempt to improve on them in keeping with the views of his own age.

[50] Quintilian criticized Seneca's literary ideals, but still he could say (10, 1, 131): *quod voluit effecit.* The true principle of criticism in appraising an author's work is admirably worded by Lucille Haley (*Class. Journ.* 20, p. 24), who, after stating that Ovid's treatment in the *Heroides* is artificial, continues: "We have no right, however, to judge any author by what we think he ought to have done. The thing to do is to find out what he tried to do and how well he succeeded in doing it."

[51] Leo himself (*Rh. M.* 52, 510) later recognizes this fact: "Das ganze Verfahren, durch welches eine neue Species der Tragödie hervorgebracht wurde, die Verstümmelungen und Aufblasungen, die Ersetzung des Dialogs durch Prunkreden, der Charaktere durch Typen, des Ethos durch Affect, der Handlung durch Momente, des Geistes durch Witz, . . . all das erklärt sich aus den Forderungen der Stilperiode, in der Seneca stand, durch sie bestimmt und ihren Gang bestimmend"; cf. also Schaefer, *op. cit.* 118: *oratoria enim ornamenta quae plane tragoediarum formae quidem extrinsecus impressa sunt temporibus magis ac patris rhetoris consilus culpae danda sunt quam in filii caput cadunt;* Peiper, *op. cit.* 7: *inde quae vitia contraxit tragoedia ne praestantissimus quidem poeta poterat evitare, qui illa aetate natus erat atque educatus.*

[52] Cf. Haupt, *Opusc.* 3, p. 218: "In dem tragischen Stile Shakespeares und seiner englischen Zeitgenossen bewundert man vieles was Nachklang ist aus den Tragödien Senecas, die zu verachten heutzutage vornehm ist"; Cima, *Rivista di Filologia*, 32 (1904), p. 237: "Verso le tragedie che vanno sotto il nome die Seneca, in verità troppo ammirate nei secoli scorsi, oggidì la critica si è fatta burbera ed arcigna"; Moricca, *Le Tragedie di Seneca*, *Rivista di Filologia*, 46 (1918), 345: "Sulle tragedie di Seneca pesa, per secolare tradizione, la *greve mora* di giudizi, o piuttosto di pregiudizi, . . . ecco le accuse che si sono ripetute e che si ripetono ancora fino alla sazietà"; Kingery, *Three Tragedies of Seneca*, 1909, Pref. p. v: "It has been the fashion to dismiss the Senecan tragedies airily as unworthy of serious attention; but such criticism seems to have been based in most cases on slight first-hand acquaintance with them."

call them dramatized declamations, in which case dramatic form becomes merely a pretext for declamation.[53] Their defense is well stated by F. J. Miller.[53] That they are not empty bombast, mere rhetorical exercises, is the view of L. Müller.[54] Peiper insists that many rate Seneca's work too low.[55] Lindskog shows by a study of Seneca's relation to his models and the character of his prologues that he is by no means unconcerned with dramatic interest.[56] Moricca in his entire discussion assigns a high value to the tragedies,[57] and believes that the personages and mythological legends were chosen by the poet from those which furnished him with the richest materials for an intensive study of human passions in their various manifestations;[58] that since Seneca, as Lucan and Statius, had the temperament and education of a philosopher, his plays do not owe the violence of passion, which dominates and agitates his characters, to a purely phantastic intuition, but rather to a deep and accurate knowledge of human feelings, derived not only from psychological studies but also from personal experience.[59] Moricca also produces evidence to show that Seneca assigns to his models new combinations of events and characters for dramatic purposes, and finds that he reworks and adapts his materials with such a varied knowledge of mechanical and technical expedients that it is an act of great injustice to criticize him without recognizing his artistic talent and skill as a dramatic poet.[60] Pais feels that Seneca did not entirely neglect the psychological representation of character,[61] and asserts that among grave defects

[53] *Op. cit.* (n. 45 above): "But in answer to the critic of Seneca's rhetorical faults it should be said that these were the faults of his age, an age when form, when rhetorical devices, when mere locution, had come to be magnified unduly; and as to the shortcomings, or rather the overdoings, of these tragedies from the standpoint of dramatic technique, the obvious answer is that these plays were not written for the stage and there is no evidence that they were acted. This was the age of the declaimer, and it is from the standpoint of declamation that we must both explain the composition of the tragedies and attempt an interpretation of their meaning and an appreciation of their style."

[54] *Jahrb. für klass. Phil.* 89 (1864), p. 416 f.: "Dasz man ihm aber Erhabenheit abspricht, durchweg den Schwung seiner Darstellung für Bombast, die Blitze seiner Phantasie für Irrlichter ausgiebt, scheint mir sehr ungerecht. . . . Allein der Bombast bei Seneca—ich wiederhole es nochmals—ist gering im Verhältnis zu dem echten Pathos. . . . Uebrigens ist für einen Tragiker ein wenig Uebertreibung nicht der schlimmste Vorwurf, sondern Trivialität, und dieses Fehlers hat sich Seneca nie schuldig gemacht."

[55] *Op. cit.* 7 f.

[56] *Op. cit.* 5 ff.; cf. also Cima, *op. cit.* 237, who finds that Seneca's deviation from his models in *H. F.*, *M.*, and *Phd.* is for dramatic effect; Pichon, *Histoire de la lit. latine*, 5th ed. 1912, p. 542 f.: "Ces digressions ne sont pas sans merite. Si l'on les lit . . . en n'y cherchant que des développements littéraires, on y rencontre des détails originaux."

[57] *Op. cit.* pp. 345 ff.

[58] P. 346.

[59] P. 347.

[60] Pp. 361 ff.

[61] *Op. cit.* Introd. xiii.

he exhibits rare qualities, as we should expect of one who inspired Racine and served as model for the greatest of English tragedians.[62]

It must be said also that the rhetorical features of Seneca's plays appear in large measure justified when we consider their relation to earlier literature,[63] especially to early Roman tragedy.[64] In outward form they follow closely the Greek tragedies on corresponding themes, have five acts, are usually restricted to four choruses, and regularly observe the rule of three actors, but there are many places in which Seneca is independent of his originals both in the insertion of new and in his treatment of common material,[65] changes made for the most part because they give better opportunity for rhetorical elaboration.[66] In the use of subjective rhetoric Seneca stands a good deal nearer to Euripides than to the earlier Aeschylus or Sophocles, while in their artistic form his plays incline toward the Hellenistic drama.[67] Moreover, the difference between early and later tragedy was widened in Seneca's time. Whereas Greek tragedy of the best period was national in spirit and conception and was affected by the circumstances which gave it birth and development, there was in Seneca's day little national life at Rome, hardly a national literature, and no national drama.[68] The gods were no longer worshipped as formerly, and

[62] *Op. cit.* Introd. xv. For the influence of Seneca's tragedies on later literatures, see Schanz, *op. cit.* 69; Moricca, *op. cit.* 434, n. 1; Cunliffe, *op. cit.* 1-155; Münscher, *Jahresber. der klass. Alt.* 192 (1922), p. 193; Lucas, *Seneca and Elizabethan Tragedy*, Cambridge (England), 1922, pp. 110-33.

[63] Cf. Sellar, *Roman Poets of the Aug. Age, Virgil*, 1897, p. 409: "As oratory was one of the most important powers in ancient life, so it became a prominent element in ancient epic and dramatic poetry—in Homer, Ennius, and Virgil, as well as in Sophocles, Euripides, and the Roman tragedians."

[64] Cf. Moricca, *op. cit.* 431: "le analogie tra le innovazioni, apportate da Accio agli esemplari greci, col proposito di conformarle ai bisogni dell' indole romana, e quelle apportate da Seneca allo stesso fine, monstrano luminosamente chiaro come il tragico dell' età imperiale debba . . . anche ad uno studio largo e profondo degli antichi poeti romani, l'abilità di aver portato molto innanzi la riforma dei caratteri e dei mezzi d'innovazione, da quelli splendidamente iniziata, e quindi di aver dato alla tragedia romana quel carattere di nazionalità, che i critici vogliono ad ogni costo negare."

[65] See Lindskog, *op. cit.* 2, 7 f., 13, 14; Leo, *op. cit.* 147 and 159; Moricca, *op. cit.* 351-62; 416-23; Cima, *op. cit.* 249.

[66] Seneca's general method of treating his models is succinctly stated by Cleasby, *The Medea of Seneca, Harvard Studies in Classical Philology*, 18 (1907), p. 39: "The situations and personages are more or less altered in order to secure greater opportunity for rhetorical display; the new tragedy is then built up in a robust, declamatory style and adorned with copious extracts from many sources, especially from the Latin poets."

[67] Cf. Leo, *Rh. M.* Neue Folge, 52 (1897), 518.

[68] Cf. Cunliffe, *op. cit.* 15. Nisard (*op. cit.* 1, 92-117) discusses the literary, political, religious, and social conditions which made tragedy at Athens, the absence of like conditions at Rome, and the result. Cf. Chickering (*op. cit.* 10) on differences in local conditions: "At the Greek theatre there was awe, quiet, breathless suspense; the smooth, clear progress of the plot was essential: at Rome, certainly in later times, the audience indulged in constant

this reversal of religious attitude made the motives, conduct, and speech of men radically different from that of the Greek plays. The character of both men and women was fundamentally changed by the vices so common under the Empire, by abnormalities of luxury and unrestrained license for every passion, a fact which does much to explain why the persons of Seneca's dramas do not resemble those of the Greek either in sobriety of language or action. And in turn this turbulence of spirit made natural, perhaps inevitable, the change from the earlier objective tragedy to the introspective, subjective tragedy of Seneca,[69] in which the development of plot became subordinate, deep feeling gave way to outward emotion, and strong emphasis was laid on the tragic qualities of passion and violence, on the spectacular and the horrible. The earliest writers of tragedies at Rome reproduced the plot of the Greek model, its character and feeling,[70] but even in this early period a change in certain respects is discernible.[71] Indeed from the very beginning the rhetorical note in Roman tragedy was strong.[72] And after the civil wars, when rhetorical discipline became an

wrangling, so that in order to be understood the plot had to be explained at the beginning, while afterwards the actors gave a series of declamations interspersed with songs by the chorus."

[69] Cf. Cunliffe, *op. cit.* 17.

[70] See Leo, *op. cit.* 147.

[71] Chickering, 11: "In Attius we find the last of the real Roman tragedians. In its development the writers of drama had let go the ideas of character-drawing and psychological analysis and had chosen the picturesque on the one side and the rhetorical and philosophical on the other. As a result the former course, chosen to please the populace, ended in the production simply of mimes and of pantomimes; the latter in the writing of such tragedies as Seneca produced." That Seneca read the early Roman writers of tragedy is assumed by Ribbeck, *Die röm. Trag. im Zeitalter der Republik*, 1875, p. 417 f., who cites passages from Seneca as parallels of verses from the older writers. But the question is at best an open one, for these passages in which Seneca is apparently imitating occur in great part also in Cicero, Vergil, and Ovid, and Seneca may have taken them from these intermediary sources, or he may have read the same Greek originals as his predecessors of the archaic period; see Strauss (*De ratione inter Senecam et antiquas fabulas Rom. intercedente*, Diss. Rostock, 1887, pp. 5-77), who differs from Ribbeck's view; also Schreiner (*op. cit.* 12-18), who supports it. Leo also (*Plaut. Forsch.* 26 and *Rh. M.* 52, 509) excludes the early tragedy as an influence on Seneca, while Morrica (431, n. 1) recognizes it.

[72] Ribbeck, *Die röm. Trag.* 643: "Von Anfang an war das rhetorische Element in der römischen Tragödie stark ausgeprägt"; Leo, *Plaut. Forsch.* 99: "Die Tragödie entwickelte, gleichzeitig mit der aufblühenden Redekunst, einen prächtigen und sehr stark von der Rhetorik inficirten Stil; die rhetorischen Elemente bei Ennius und seinen Nachfolgern verdienen eine besondere Behandlung"; see also Morawski (*Rhetorum Romanorum ampullae*, Cracovia, 1901, p. 14, n. 1 and 16, n. 1), who brings together various peculiarities of rhetorical expression that are found in early tragedy; Michaut, *Le Génie latin*, Paris, 1900, pp. 157-229, espec. p. 168: "il [Ennius] y rencontrait . . . des discours antithétiques, et cela réveillait son goût de la philosophie et ses instincts de rheteur"; p. 202: "le poéte [Pacuvius] ne néglige ni la rhétorique, ni la philosophie . . . il fait débattre par ses personnages . . . l'un expose la thèse, l'autre soutient l'antithèse."

ever increasing factor in education, and the Romans ceased to find pleasure in old themes treated in the old manner, we come to a further stage in the development, some say to a new kind,[73] of tragedy, of which there are certain indications that Seneca was not the first representative. The *Thyestes* of Varius and the *Medea* of Ovid form a natural transition to Seneca's work.[74]

In selecting subjects for his tragedies Seneca for the most part keeps within the choice of the three great Greek masters and of previous Roman workers in that field. But although standing on this traditional basis he goes farther than any Roman predecessor in selecting topics which they had rejected,[75] in the special kind of pathos employed, in multiplication of cruelty and vengeance, in dwelling upon the shocking and the horrible, and in the vivid portrayal of the violent effects of such wild passions as despair, torment, hatred, rage, and revenge, when these have their moving cause in the staggering catastrophes of guilt, condemnation, and defenseless

[73] Leo, *Sen. Trag.* 148. That Seneca is the descendant of a new school, a new kind of tragedy, is an unnecessary assumption. He further emphasized a tendency that was already pronounced in his predecessors. With tragedy, as with other departments, it is a question of period and development. It is no more correct to speak of a new tragedy of Seneca than of a new epic of Lucan or Statius, for the *Aeneid* also is rhetorical; cf. Pais, *op. cit.* Introd. xiii: "Benchè però i drammi dei poeti tragici dell' età d'Augusto potessero essere infetti della pece retorica, pure questo difetto non era portato al punto da farne un genere letterario opposto e distinto dai drammi di Pacuvio o di Accio."

[74] Leo, *Sen. Trag.* 148; Schulte, *op. cit.* 5; Cleasby, *op. cit.* 70. Of course the Stoic Seneca uses the tragedies as a vehicle for conveying moral ideas. But invectives on moral themes were a recognized part of the work of the rhetorical schools, and the expression of indignation for outraged morality accompanies the rhetoric of other great writers of the Silver Age—Persius, Lucan, Tacitus, Juvenal. Doubtless too Seneca's plays embody in some degree a revolt and protest against political conditions, representing behind closed doors and under the mask of mythological persons an opposition which could be made in no other way. Cf. Norden, *Einleit. in die Alt.* 2nd ed. 1, p. 386; Peiper, *op. cit.* 32; Simcox, *Hist. of Latin Lit.* 1883, 2, p. 25; Steele, *A. J. P.* 43 (1922), p. 2: "The tragedies are political essays in which Seneca assigns to Greek characters his own views in regard to Roman conditions." On pp. 4-6 Steele cites numerous passages which accurately describe conditions under Caligula and Nero; cf. also Chickering, 49: "The hatred of tyranny here found a good vehicle for its expression before sympathetic audiences, and the Stoic philosophy fitted well the characters of the heroes and heroines of Greek tragedy as he portrayed them." Ingenious but not convincing is Birt's argument, *Was hat Seneca mit seinen Tragödien gewollt?* (in *Neue Jahrb. für das klass. Alt.* 27 (1911), pp. 336-59), that in Seneca we have tragedies of fear, whose main purpose is a pedagogical one, directed chiefly toward his imperial pupil Nero, to warn him against anger and ungoverned impulse, their personal tendency and application being seen in the numerous expressions about royalty and tyranny. And with respect to the plays as reflecting political conditions, it is to be remembered that declamation against tyranny and advice to the tyrant was a favorite subject with the rhetors (see n. 29 above).

[75] Cf. Leo, *Sen. Trag.* 158; Dimsdale, *op. cit.* 402: "The very selection of models shows a desire to deal with subjects calculated to stimulate jaded and brutalized sensibilities. Two of them, Phaedra and Oedipus, were chosen by Seneca for the very reason for which they had been avoided by the older dramatists, namely, that they turned on incest."

suffering in which the scions of famous houses are involved. The introspective character of the plays bears a very close relation to the themes chosen, and the sensationalism which Aristophanes and Aristotle discovered in Euripides[76] is still more pronounced in Seneca. His subjects are in fact the most sensational, and hence best adapted to rhetorical treatment, that he could find[77]—the *H. F.*, which describes the slaying of Megara and her children; the *Tr.*, the brutal killing of Astyanax and Polyxena; the *M.*, the bloody revenge of one who shows "nor [has] hell a fury like a woman scorned"; the *Pha.*, a stepmother's guilty passion; the *Oe.*, and the *Pho.*, the sin of incest and parricide; the *A.*, the murder of the famous hero by a faithless wife and her paramour; the *Th.*, the horrible butchery of Thyestes' sons and the ghastly banquet; the *H. O.*, the fatal jealousy of Deianira and the heroic death of Hercules; the *Oc.*, the work and reward of cruelty and lust, the sufferings, banishment and death of an innocent wife.

PROLOGUE

The prologues[1] share in full measure the rhetorical interest found in other parts of the tragedies. They reveal Seneca's conscious employment of rhetoric as an effective instrument of technique in a section of the plays well adapted to its use, and lay the basis for rhetorical expansion in what follows.[2] In form the prologue as used for the most part by Seneca, with

[76] See Cunliffe, 17.

[77] Leo, *Sen. Trag.* 159; Friedländer, *op. cit.* 225: "Demgemäss sind, wie in den für die Uebungsreden in der Rhetorenschule erdichteten Kriminalfällen, Gegenstände gewählt, in denen alle Gattungen des Pathos am besten zum Ausdruck kommen konnten, Fabeln deren handelnde Personen von den heftigsten Leidenschaften bewegt und zu ungeheuren Thaten getrieben werden"; Plessis, *op. cit.* 498: "Comme l'observe bien P. Thomas, les personnages sont ou des monstres ou des philosophes stoïciens"; Nisard, 1, 136: "C'est qu'on imaginait un monde faux, furibond, exalté jusqu'a la charge, gesticulant, hurlant; ici roide et sentencieux, là se répandant en longues déclamations."

[1] Acknowledgement is made of indebtedness to the work of Frenzel (*Die Prologe der Tragödien Senecas*, Leipzig Diss. Weida, 1914, pp. 7-105), who carefully examines Seneca's prologues in comparison with those of Euripides. The dramatic prologue, according to Aristotle's definition *Poet.* 12, ἔστι δὲ πρόλογος μὲν μέρος ὅλον τραγῳδίας τὸ πρὸ χοροῦ παρόδου, includes everything that precedes the choral entry song, and it may be made up of one or more scenes, the latter indicated by important change of characters. The division in Seneca's plays cannot be made with as great certainty as in the Greek tragedians, because sometimes entrances and exits are not indicated either by persons entering or by others.

[2] Frenzel, *op. cit.* 103: "Das folgende Stück erscheint solchen Prologen gegenüber nur als die Ausführung des Prologthemas, wird, rhetorisch gesprochen, ein ausgeführtes *exemplum*; Seneca hat das [eine Charakteristik der Personen und daraus sich ergebender Motive zum Handeln], wenn auch in der übertreibenden rhetorischen Manier, versucht. Dasz er es bereits im Prolog versucht, bereits hier in einer bestimmten Charaktereigenschaft der Hauptpersonen entweder ihr Handeln und Leiden begründet oder durch eine solche die Ursache ihrer Schicksale erkennen läszt," etc. This purpose in the prologue is denied by Münscher (*Jahresber. für Alt.* 192 (1922), p. 191), who agrees with Sonnenburg, *Jahrbuch der deutschen Shakespeare-*

modification in tone and content, represents the last step in the development of a technique employed naturally and effectively by Sophocles, adopted as a uniform rule by Euripides, and continued in the New Comedy, that of making the prologue serve as an introduction to the play, following which one comes to the first choral song, and then the beginning of the action.[3] The prologues of all nine of Seneca's completed plays begin with a monologue,[4] or equivalent, preference for which usage is to be explained primarily by the rhetorically emotional atmosphere in which the author's

Gesellschaft, 55 (1919), p. 185 f., that its effect is seen "in der Stimmung des Zuschauers auf das Grausige und Gräszliche, auf den Rechnen mit unerwarteten Schicksalsfügungen und Entschlüssen." As the genesis of the Senecan prologue Leo, *Der Monolog im Drama* (*Abh. der königl. Gesell. der Wiss. zu Gött.* Neue Folge, 10 (1908), p. 91), regards pathetic declamation as the primary factor, but thinks also that Seneca's prologues were in some part the result of a dramatic development introduced as an improvement on the Euripidean type, while Lindskog, *op. cit.* 2, 18, finds in them a foreshadowing of the denouement: "hat der Senecaische Prolog den bestimmten Zweck . . . den eigentlichen Wendepunkt des Dramas vorzubereiten. Der gewöhnliche griechische Prolog führt die dramatische Handlung ein, der Senecaische Prolog deutet die *καταστροφή* an."

[3] Leo, *Rh. M.* 52, 510; *Plaut. Forsch.* 216, n. 1.

[4] Euripides exerted a decisive influence on the form of the drama by the use of introductory monologues (see especially von Arnim, *De prolog. Eurip. arte et interpolatione*, Diss. Greifswald. 1882, pp. 1-106), for which practice "from the time of Aristophanes down to the present day he has been alternately attacked and defended" (Stuart, *Foreshadowing and Suspense in the Euripidean Prolog*, *Studies in Phil.* Univ. of N. C. 15 (1918), p. 295). The monologues of Euripides are speeches outside of the action, which in form and content show a tendency to separate from the remaining parts, and their purpose is to arouse curiosity and suspense as well as to give the audience certain facts necessary to an understanding of the play. In them there is a sharp separation of the introductory monologue from the other scenes occurring before the *πάροδος*, since these latter scenes are not presented as a monologue, but as dialogue or in lyric form. Seneca on the other hand, with greater rhetorical effect, gives a monologic character also to the other scenes, e.g. in *H. F.* 100-124, a second scene of the prologue, we have nothing but a monologue, since the Furies listen in silence to Juno's speech. In *Phd.* 85-128 the soliloquy of Phaedra continues to the end with no evidence of the nurse's presence, an example which shows well Seneca's violation of a principle jealously guarded by Sophocles and Euripides, that of rarely permitting a speaker in the excitement of the moment to forget the presence of others (see Leo, *Monolog im Drama*, 92). Likewise in *Th.* 23-121 the speeches divided between the Fury and the shade of Tantalus assume a monologic character. *Oe.* 71-109 scarcely constitutes a dialogue, for Jocasta enters only in time to hear the conclusion of Oedipus' monologue (he has already spoken 80 verses), and answers only to the extent of 6 verses, while, of the remaining 22 verses spoken by Oedipus, 7 are self-addressed and nothing is found in the others to indicate Jocasta's presence. In *H. O.* 99-103 Lichas and other attendants are present merely to hear the orders of Hercules. The prologue of *Oc.* is unique. Octavia's monody (1-33), broken by the nurse's monologue (34-56), is continued (57-71). These three parts complement each other and give the basis for the dialogue (72-272) between the nurse and Octavia, which, however, has long and more or less irrelevant speeches by Octavia (100-137; 222-51) and the nurse (137-73; 196-221), and in general shows little of dramatic character.

poetic feeling moves.[5] And in turn the rhetorical basis of these introductory monologues rests largely upon pathos and brooding reflection, as opposed to the dramatic, narrative tone of the Euripidean models.[6] Their content also is of such a kind that the characterization of the prologue speakers discloses the motives for action, the basis for sorrow, anger, jealousy, revenge, guilt, passion, etc., portrayed in the succeeding parts of the plays.

The *H. F.* as a story of fiendish vengeance is already revealed in Juno.[7] Represented in Homer and Vergil as vindictive and resentful of rivals, she is in the present instance jealous of Alcmena and her son Hercules, against whom she will continue an ever-living wrath and wage eternal warfare (19-29). Reflecting on the invincible powers of Hercules and her own weakness (30-59), she fears that he will overcome even the heaven-dwellers, and so gives way to wrath that fain would crush him (75), smarting wrath, which increases to such fury that she invokes madness on Hercules and herself, describing herself as a sister of the Furies (110), who are summoned as her ministers. The *Tr.* tells of a series of misfortunes and woes occasioned by the power of an unchangeable destiny.[8] Hecuba's monologue—a lament in restrained tone, as befitting her age and circumstances—begins with a reflection on the instability of royal power, in proof of which she cites her own fate and that of Troy (1-6), the contrast between whose past and present is vividly and rhetorically described (14-27). More impassioned is

[5] The monologue of high-keyed strain had already become a regular school exercise. Seneca found his nearest models in the *Meta.* of Ovid, e.g. in the speeches of women wild with passion: Medea (7, 11 ff.), Scylla (8, 44 ff.), Althaea (8, 473 ff.), Deianira (9, 143 ff.), Byblis (9, 473 ff.), Iphis (9, 726 ff.), Myrrha (10, 320 ff.).

[6] Not wholly wanting, of course, are bits of information intended to orient the spectator; cf. Leo, *Monolog im Drama*, 91; "Die ὑποκείμενα werden zwar mitgeteilt, aber durchaus im Affekt, so dasz sie entweder nur in Andeutungen oder in pathetischen Schilderung herauskommen." In the three monologues spoken by non-human characters, Juno in *H. F.*, the shade of Thyestes in *A.*, and of Tantalus in *Th.*, there are few explanatory statements and these not important. The main purpose and significance of these monologues is, as stated by Frenzel, *op. cit.* 64: "eine mit der Sprache des Affektes vorgenommenen, ebenso intensiven als einseitigen Charakteristik der Prologisten und durch sie, indirekt, der wichtigen Personen des Stückes." So in the six plays with human characters as monologue speakers, Hecuba in *Tr.*, Medea in *M.*, Hippolytus in *Ph.*, Oedipus in *Oe.*, Hercules in *H. O.*, and Octavia in *Oc.*, distinctive traits of character are revealed, upon which again, as opposed to information of an extraneous kind the chief emphasis is laid, and this direct characterization of the monologue speakers is continued in the body of the plays, where the chief persons also characterize themselves by their speeches.

[7] Enraged because of Hercules' superhuman qualities, she will direct his weapons against his wife and children (118 ff.), *stabo et, ut certo exeant | emissa nervo tela, librabo manu, | regam furentis arma, pugnanti Herculi | tandem favebo.*

[8] This thought, echoed in Hecuba's speech, is not frequent in the individual scenes of the play since she is not the chief actor. But note Andromache's presentiment of ill for Astyanax (428 f.), *nondum ruentis Ilii fatum stetit*; also the answer of Ulysses to her plea for her son's life (749), *non hoc Ulixes sed negat Calchas tibi.* The messenger who relates to Hecuba the deaths of Polyxena and Astyanax begins (1056), *O dura fata, saeva miseranda horrida!*

the avowal that all her own is the blame for Troy's burning, a result of the firebrand revealed to her in a dream at the birth of Paris (28-40). Continuing she dwells on the awful death of Priam and her own fate in becoming the unprized captive of some new lord (58), sortitur urna praedaque en vilis sequar. The *M.* is a tale of furious criminal vengeance and as such is foreshadowed in Medea of the monologue,[9] who summons the goddesses who avenge crime, and invokes death upon Jason's bride, the father-in-law, and the whole royal line. With the mention of her children she exclaims (25), parta, iam parta est ultio. Banishing a woman's fears and vowing that she will do the unheard of, the horrible, at which heaven and earth shall tremble, she summons her grief and anger to prepare her for deadly deeds with all the power of madness. In the *Pha.* we see the workings of guilty passion in a woman of inherited criminal tendencies, and as such Phaedra is characterized in the prologue.[10] Passing over the monody of Hippolytus (an elaborate description of a hunting scene and constituting the beginning prologue speech), which serves the purpose of bringing Phaedra into bolder relief, we come to the second of the prologue scenes (85-273, in monologue 85-128), in which Phaedra bewails her sad lot: Hippolytus, free from cares of life and court, refuses to follow in Venus' train, while Phaedra, whose joy is in the hunt (110 f.), is the bond-slave of love, of love ever linked with guilt. A large part (99-128) of this monologue is filled with reflections on the passion which enthralls Phaedra as the daughter of a perverse mother (113), fatale miserae matris agnoco malum, and as the offspring of a curse-laden house (127), nulla Minois levi defuncta amore est, iungitur semper nefas. Predestined guilt is the story of the *Oe.*, a

[9] From the very first she appears in a rage and resolved to avenge herself; cf. Cleasby, *op. cit.* 45; also 66: "There is no variation or progress in this rage; the opening monologue, which presents her beseeching the gods to prosper her murderous designs, is pitched in the same shrill key as the close of the tragedy, where she slowly butchers her child before the father's very eyes"; Pais, *op. cit.* 105: "Medea . . . in Seneca ha fin da principio le proporzioni di una virago." Her criminal traits revealed in the opening speech are consistently adhered to in the play. She declares vengeance on Creon (147 ff.) to whom she is (266) *malorum machinatrix facinorum.* In Jason's devotion to his children she sees the success of murderous revenge (550), *vulneri patuit locus*, and after hypocritically forgiving him she urges herself on (563 f.), *fructus est scelerum tibi nullum scelus putare.* When she appeases the shade of her brother by the slaying of her own sons, the latter crime is but one of a series (958-71). Her closing words (1024), *recipe iam natos, parens*, are those of the cold-blooded murderess whose children were merely means for revenge.

[10] So also in the body of the play, especially in the long scene with Hippolytus (583-718). She points to the sin of her mother to justify her own madness (242), *meminimus matris*, and the appeal to her sister (664), *invoco ad causam parem*, indicates consciousness of a family taint. Theseus (687 ff.) addresses her, *o scelere vincens omne femineum genus, | o maius ausa matre monstrifera malum | genetrice peior*, while Phaedra replies (698 f.), *et ipsa nostras fata cognosco domus: | fugienda petimus; sed mei non sum potens.*

guilt that in the eyes of Oedipus[11] makes his kingdom pestilent, yes heaven itself. The monologue begins with a brief description of murky dawn breaking over the city's plague-smitten homes, following which Oedipus bewails the deceitful boon of royal station and the caprice of fate. He is dominated by fear (15, 22, 27), a fear which increases, since pestilence so widespread spares him alone, until it becomes in him a feeling of guilt, a presentiment of some dreadful fate (28 ff.). Then follows a broadly expanded description of the pestilence (37-70), which fittingly leads up to the anguish of soul that makes Oedipus long for death, that he may not survive his country's ruin, and that his may not be the last funeral of the realm. The *A.* presents a picture of crime and revenge in which inherited traits of guilt are throughout a primal factor.[12] The shade of Thyestes (speaker of the monologue), who is a fugitive from the powers below and who observes that mortals flee from his ghostly presence, is fain to return to the nether world, whose punishments are rhetorically enumerated (1-21). Mention of Tantalus the grandsire awakens a sense of guilt, but Atreus his brother exceeds in guilt all others, revenge on whom has been promised to Thyestes through his own criminally begotten son Aegisthus. The time of revenge is fulfilled with the return from Troy of Atreus' son Agamemnon, and the shade urges Aegisthus (who because born of incest is deemed suited to criminal deeds) to accomplish the murder already decreed by fate (37-52). The *Th.* is a drama of violence and suffering, in which criminal characteristics inherited from the grandsire drive his descendents to destruction.[13] The ghost of Tantalus, the prologue speaker and personification of criminality, tortured by fear of heavier punishments in the world above than those of the world below, from which he was driven by the

[11] The very fear of guilt, as is seen in the course of the play, makes Oedipus blind to guilt in the face of signs which are clear to others until his guilt is manifest even to himself. He came upon his doom while shunning doom (993 f.), *multis ipsum | metuisse nocet, multi ad fatum | venere suum dum fata timent.*

[12] Clytemnestra appears as a criminal who cannot turn back from the path of wrong (108-15, cf. 150, 169 f.); family guilt is reflected in her words (124), *soror ista fecit; te decet maius nefas;* her own is seen in the words to Aegisthus (240-43), *referamur illuc, unde non decuit prius | abire; sed nunc casta repetatur fides, | nam sera numquam est ad bonos mores via,* and (307), *quae iuncta peccat debet et culpae fidem.* Aegisthus is criminal born; cf. his self-exhortation on seeing that retribution is brought near by Agamemnon's return (231-33), *oppone cunctis vile suppliciis caput, | ferrumque et ignes pectore adverso excipe, | Aegisthe: non est poena sic nato mori;* his criminal origin is scorned by Clytemnestra (290-301), but finally through a sense of their common misdeeds (306-09) she is won over to a complicity in Agamemnon's murder. Of their joint act followed by mutilation of the hero's lifeless body Cassandra says in special reference to their inherited tendency to crime (906 f.), *uterque tanto scelere respondet suis: | est hic Thyeste natus, haec Helenae soror.*

[13] Stated succinctly (1006), *agnosco fratrem*, the reply of Thyestes when Atreus hands to him the severed heads of his sons, and meaning that from such a brother such a monstrous crime was to be expected. So Atreus sees in Thyestes' complaint nothing but the sorrow that he had not been able to afflict Atreus with a like crime (1104-09).

Furies, implores the harsh judge of the shades to reserve new punishments and sufferings for his descendants, who will outdo him in crime. He and they will fill up whatever space remains vacant in the nether world. At this point the Fury begins (23) with perge, detestabilis|umbra, et penates impios furiis age. Immortality won through the valor and suffering worth of a superman[14] is the burden of the *H. O.* Hercules, the exemplar of these virtues, has established peace to the very ends of the earth. His own valor it is, more pitiless than Juno, that urged him on to mighty labors, which are told (14-29). All lands have sung his praise and witnessed his prowess (38-50). Though Juno in her wrath make the skies a place of greater dread than earth by setting there the beasts and monsters slain by him, yet shall a place in heaven be given to Alcides (76 ff.). If he has not yet earned the stars let other tasks be given (79-91). Hercules seeks the skies which he himself upheld (98). The *Oc.* tells of the sorrows, suffering and execution of Octavia, an innocent and helpless victim of court intrigue, who in the prologue is characterized in terms of defenseless suffering and sorrow, a wretched and guiltless member in whom the long list of tragedies in the Claudian house comes to a close.[15] With the external world in strong contrast with her own sad heart, she bids herself resume a wonted lament, to outvie in wailing Alcyone, Procne, and Philomela (1-9). After the foul murder of her mother she has suffered under a cruel step-mother, a veritable Fury, who carried Stygian torches at her (Octavia's) bridal, who took away the life of her father (21-25). Resuming after the nurse's monologue she says that her sorrows exceed those of Electra, for she is forbidden through fear to mourn parents, to lament the murder of her brother, sole hope and brief solace of her many woes (57-69). Spared but for her own suffering she now remains the mere shadow of a mighty name (70 f.).

It has been shown above that the prologue, serving rhetorical ends by the employment of a particular kind of tone and content, lays the basis

[14] As such Hercules appears everywhere in the play: so in the words of Deianira (405 f.), *toris caruisse regnantis leve est: | alte illa cecidit quae viro caret Hercule;* also in his victory over Achelous (499) and Nessus (513 ff.), and in his struggle with Death (766 f.). After sending the poisoned robe Deianira exclaims (854 f.), *perdidi in solo Hercule et ipsa populos.* By slaying him she exposed the world to kings, monsters, wild beasts, and cruel gods (878 f.). Hercules' victory over plague and pain (911 f.) is sure because he was victorious over savage Nessus (920 f.). His death will expose the heavens to the attack of the giants, whom once he conquered (1137 ff.), and his own right hand alone is worthy of his death (1216 f.). His superhuman character is revealed also in mighty deeds (1235-45), in fortitude in suffering (1286 ff., 1394 f.), in joyful mien in ascending the funeral pyre (1682 ff.), and in courting the flames (1748 ff.). The voice of the deified hero says to Alcmena (1942 f.), *parce; iam virtus mihi | in astra et ipsos fecit ad superos iter.*

[15] Divorced and disgraced by Nero she says (650 ff.): *non hoc primum | pectora vulnus mea senserunt: | graviora tuli; dabit hic nostris | finem curis vel morte dies.* When the people rise in her favor Nero orders her execution (874 ff.), in reference to which the closing chorus says (979-84) that Rome is less merciful than barbarian lands, for, whereas in the latter the gods are appeased by the sacrifice of strangers, Rome rejoices in the blood of her own children.

for expansion in what follows;[16] also that for rhetorical effect Seneca gives a monologic character to all prologue scenes preceding the *πάροδος*.[17] Here it is proposed again to discuss briefly the introductory monologue speeches with reference to the first chorus, and to see how far the spirit and content of the monologue are projected into the following chorus. In most cases it will appear that this first chorus, itself essentially a monologue, is practically a paraphrase of the main theme treated in the opening monologue.[18] It is apparent, therefore, that these initial choruses serve the same rhetorical purposes as the introductory monologues.

In the *H. F.* Juno tells of Hercules' desire through heroic deeds to win earthly fame and divine honors, and it is because of this ambition that she summons all her wrath to crush this projector of big things. To her he appears as the representative of tireless, invincible valor. The chorus (125-201) recalling Hercules' visit to the lower world also sees in him the type of those whose restless strivings allow no repose, who hasten on to meet the speeding fates. Touching upon the overtowering ambition and insatiable longing of human desires as the source of fears, misfortunes, and sordid toil, the chorus throws into bold relief a picture of the anxious life of the rich and the powerful by contrasting it with the serene lot of those who are contented with little, who find joy in the simple and wholesome activities which are renewed in the freshness of the new born day so picturesquely described. Hecuba of the *Tr.* makes lament for Troy, for the death of Priam, and for her own fate. The chorus (67-163) laments the sad destiny of Priam and Hector, proclaiming both fortunate in that by death they have escaped the crowning sorrow and humiliation of slavery at the hands of the victor. In the monologue of the *M.* the speaker, characterized as an unrestrained criminal, calls upon the goddesses of vengeance, who she says were attendants at her own marriage, to bring desolate old age and exile upon Jason and death upon Jason's new bride. The chorus (56-115) recites a wedding hymn in honor of Jason and Creusa, and characterizes Medea as the terror-inspiring, unruly wife from the barbarous Phasis. Phaedra in the *Pha.*, in what is virtually a monologue (85-128), laments that Theseus, disregarding his marriage oath, has gone to Acheron in quest of unlawful love. But a sorer grief that preys upon her soul is an unholy passion with which Venus has filled her as a luckless daughter of the house of Minos. Following her speech as a motive, but apart from concrete relations, the chorus (274-357) enlarges on the universal sway of love by a description of the power of Venus' winged son, to whose wounds young and old, men and

[16] See n. 2.

[17] See n. 4.

[18] Cf. Nisard, 1, 137: "Dans plusieurs des dix tragédies, le premier act n'est qu'un monologue, après quoi vient le choeur, qui en fait un autre, lequel n'est souvent qu'une paraphrase du premier."

gods succumb. The monologue of the *Oe.* is taken up in great part with a description of the pest to which Thebes is a prey. This theme the chorus develops (110-201) by representing in minute particulars the sufferings of animals and men, the blighting of woods and fields, which languish under the wide-spread and baneful exhalation of the plague. The shade of Thyestes in the *A.*, by alluding to the sinfulness of his grandsire Tantalus, and to the crime and guilt of his brother Atreus, reveals the motive for revenge upon the latter in the murder of his son Agamemnon. The shade foresees the home reeking with blood other than of his own house, foresees swords, treachery, the crime of house against house withal. The chorus (57-107), proceeding from these concrete conditions, reflects on palaces vexed with impious arms and answering crime with crime, palaces from which law and shame and the sacred bonds of marriage are fled, typified in Agamemnon's murder. Continuing and referring clearly to the return from Troy of this mighty warrior, king, and leader, with captives and treasure, only to offer his neck to the assassin's axe, the chorus proclaims that Fortune mockingly sets the exalted in dangerous and doubtful state, comments on the unhappiness of rulers and those in positions of power, the mutability of fortune, which strikes them just as rains beat upon and lightnings most assail the highest peaks, and concludes that happiness is found in modest estate and in observance of the golden mean. The ghost of Tantalus in the *Th.* deals with the wickedness and guilt of his race. The chorus (122-75), reechoing the thought that, because they are descendants of a criminal, the offspring of Tantalus are driven to guilt and crime, invokes the gods who are the patron divinities of the cities and lands ruled over by the Tantalidae to avert further calamity and worse crime from the house of Tantalus, whose sin is described and whose punishment is portrayed in vivid details. Hercules' monologue in the *H. O.* recites the fact that he has established peace throughout the earth, that all lands have raised the paean of praise in acknowledgment of his mighty deeds, concluding with mention of his latest exploit, the overthrow of the king of Oechalia. The chorus (104-232), sung by Oechalia's captive maidens, including Iole, daughter of the late monarch slain because he would not give her to Hercules to wife, laments the sad lot of the captives, the loss of their king, the desolation of their homeland, and the cruelty of Hercules, whose strength more than mortal is dwelt upon at length. In the *Oc.* the monodies of Octavia and the nurse tell of Octavia's sorrow as the unhappy wife of a cruel husband, of her sorrow in the death of her mother (who aroused the wrath of Venus and thus began a long line of tragedies), and her suffering under a cruel step-mother, who took away her father's life, instigated the murder of her brother, and soon fell herself by the hand of her son Nero. The chorus (273-376), continuing the tale of woe in the Claudian house, prays that Octavia may as wife retain her rightful place,

and describes Nero's crime in the death of his mother, who, as she succumbs to the waves and the sword, proclaims that retribution has overtaken her for the murder of her husband and son and for having given birth to such a monster as Nero.

CHORUS

In the preceding chapter[1] it was found that the choral entry-song, essentially a monologue, is little more than a paraphrase of the main theme of the introductory monologue, that the spirit and content of the latter form an integral part of the first chorus, and hence that these beginning choruses serve the same rhetorical purposes which are apparent in the opening monologues. Here the remaining choruses will be examined to determine how far and in what particulars Seneca uses them for the furtherance of rhetorical effects. Their relation to the dramatic action is slight,[2] and their significance is much less than was that of the chorus in Greek,[3]

[1] See n. 18 and discussion following.

[2] Cf. Leo, *Plaut. Forsch.* 96, n. 2: "Bei Seneca finden wir die äuszerste Consequenz der in Euripides' späten Stücken begonnen und dann fortgeführten Entwicklung, durch die der Chor von der Handlung gelöst and endlich räumlich von den Handelenden getrennt Zwischenaktslieder singt"; *Rh. M.* 52, 511: "Der Chor hat in Seneca's Tragödien hauptsächlich das Geschäft, die vier Zwischenakte mit Liedern auszufüllen. Diese Lieder knüpfen, ausdrücklich oder nur durch ihren Inhalt, an die Handlung an, aber sie werden dann meist allgemein; selten gehören sie materiell zur Handlung." Leo regards these choral songs as a clear example of the insertions in post-Euripidean tragedy, the ἐμβόλιμα, which Aristotle, *Poetics*, 18, 7 [1456a], criticized as irrelevant, and which he found in the choruses of both Euripides and Agathon: καὶ τὸν χορὸν δὲ ἵνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν καὶ μόριον εἶναι τοῦ ὅλου καὶ συναγωνίζεσθαι μὴ ὥσπερ Εὐριπίδῃ ἀλλ' ὥσπερ Σοφοκλεῖ. τοῖς δὲ λοιποῖς τὰ ᾀδόμενα <οὐδὲν> μᾶλλον τοῦ μύθου ἢ ἄλλης τραγῳδίας ἐστίν· διὸ ἐμβόλιμα ᾄδουσιν πρώτου ἄρξαντος Ἀγάθωνος τοῦ τοιούτου. καίτοι τί διαφέρει ἢ ἐμβόλιμα ᾄδειν ἢ εἰ ῥῆσιν ἐξ ἄλλου εἰς ἄλλο ἁρμόττοι ἢ ἐπεισόδιον ὅλον; (But cf. Flickinger, *The Greek Theater and its Drama*, 1922, pp. 144 ff., who shows that, while the "thrown-in" odes of Euripides were in the text, in Agathon's manuscripts there were probably gaps indicated between the acts, and in actual performance suitable odes, but not appearing in the text, were "thrown-in"; hence Aristotle means that Agathon's irrelevancy was different in *kind* not in *degree* from that of Euripides). On the relation of Seneca's choruses to the action, see also Ribbeck, *Röm. Dicht.* 3, 77; Schanz, 2, 2, 66; Lindskog, 33; Moricca, *Rivista di Filologia*, 49, pp. 162, 172; Chickering, 52; Michaut, 332 f.

[3] Cf. Ribbeck, *Die röm. Trag.* 639: "Je nach dem griechischen Vorbilde wird Haltung und Bedeutung des Chors in den einzelnen römischen Tragödien eine verschiedene gewesen sein"; Cunliffe, 34: "Seneca's use of the chorus was a plain warning of its ultimate fate. In the early plays of Aeschylus supreme importance is attached to the chorus, which was the kernel from which the drama had sprung. In Sophocles the chorus has become subordinate to the dialogue. In Euripides its connection with the action is often slight; in Seneca this connection disappears altogether; the chorus is already on its way to exclusion from the play and final disuse." Flickinger, *op. cit.* 142 f. cites as notable instances of loose relation to the theme of the play Soph. *Antig.* 334-75; 1115-52; Eurip. *Helena*, 1301-68; *Iph. Taur.* 1234-83; *Electra*, 434-78. For the history of the Greek chorus, see literature cited by Flickinger, 92 f., and cf. p. 93: "There is no reason to believe that the tragic chorus failed to participate in the action or to bear a respectable share of the spoken lines until Roman times"; cf. also p. 136:

or even in early Roman tragedy.[4] In the modification of the chorus from a dramatic to a lyric function Seneca stands at the end of a series.[5] The chorus, traditional in the drama, Seneca found peculiarly adaptable to his special purpose, and in its treatment he gained abundant opportunity for rhetorical elaboration by largely renouncing the dramatic in favor of the lyric element.[6] The change in the Greek chorus, by which it inclined toward dedramatization and became an interlude, was in fact due in great part to the influence of rhetoric and epic narrative, which served to withdraw various parts of the action from dramatic treatment and to introduce such features as the formal prologue (a speech outside of the action), the divine intervention, the forensic contest, and the messenger's speech.[7] So in

"One of the first problems that confronted the Greek dramatist was the choice of such a character for his chorus as would make it an integral part of the play's action." The decisive step in the history of the chorus in severing it from the action was reached when the chorus in the Roman theater was taken from the orchestra and put on the stage, where its presence was no longer regarded as necessary to the action.

[4] Ribbeck, *Die röm. Trag.* 638 f.: "Die Wirksamkeit des tragischen Chors war also nicht auf die Zwischenacte beschränkt. Wie weit die älteren Dichter den Fehler verfallen sind, vor welchen Hor. *A. P.* 194 warnt, *neu quid medios intercinat actus | quod non proposito conducat et haereat apte*, können wir nicht mehr beurtheilen." But of the chorus' positive rôle, *auctoris partis chorus officium virile defendat*, that of interpreting the action and commenting on its ethical bearing, the early tragedies show evidence.

[5] This fact Leo (*Rh. M.* 52, 509 ff.) establishes by an examination of both chorus and choral songs, concluding (518): "Es ist damit hinlänglich erwiesen, dass auch Seneca in der Continuität des junggriechischen Dramas steht"; cf. Moricca, 162: "la primitiva funzione drammatica del coro aveva, si può dire, perduto in parte il suo significato; e la conseguente necessaria modificazione di tale funzione da drammatica a lirica si era andata sempre più sensibilmente accentuando nella produzione post-euripidea. Seneca dunque non è, per ciò che riguarda le modificazioni del coro, al principio di una serie, ma piuttosto alla fine." Aristotle (see n. 2 above) and Horace (cf. n. 4) prescribed for the chorus the part and duty of an actor, but while Aeschylus, and Sophocles (in a lesser degree) succeeded in maintaining this original character of the chorus, Euripides severed the chorus from the dramatic action and made of it a lyric interlude between one episode and another; cf. Flickinger, 137: "In general, the chorus in Sophocles and Euripides is less intimately related to the plot than in Aeschylus"; Romagnoli, *Il Teatro greco*, Milan, 1918, pp. 83 ff.; 140: "E nella economia del dramma, il coro viene . . . ad assumere un carattere che si svillupa sempre più in Euripide e nei successori: il carattere di intermezzo fra i singoli episodi"; 187: "Abbiamo poi veduto quanti sforzi facessero Eschilo e Sofocle per dare illusione di vita drammatica al vecchio arnese scenico del coro. Euripide non ha di queste melanconie; ed anzi, tende a distaccar più che mai il contenuto dei canti corali dal contesto della tragedia, a ridurli puri e semplici intermezzi fra un episodio e l'altro dell'azione." See also Moulton, 180 ff.

[6] This in turn Seneca was free to use in the way he preferred. The rules of dramatic art on the one hand did not allow him to give expression to personal feelings, while on the other the audience of his day was incapable of responding to his intellectual and spiritual emotions. Hence to fill the choruses he chose materials which had already been used and were familiar to his auditors, now the different types of lyrics of which the Greek and Roman poets (cf. notes 23-27 below) had left models, now a combination of these with philosophy, mythology, description, etc.; cf. Michaut, 340.

[7] Cf. Moulton, 180-82; 190-94.

Seneca's tragedies the dedramatization of the chorus is a striking feature.[8] It lost in the episodes most of its position as a minor personage in the play.[9] Its function, following a tendency already observable in the Greek drama, became mechanical, that of announcing persons on entering, questioning messengers, interrupting a lament, in a word that of playing the part of a subordinate confidant. This represents practically the sole participation of the chorus in the episodes of Seneca's plays.[10] But even in its exercise of such mechanical functions the chorus' presence is not always recognized, and at times it appears ignorant of what has taken place in the course of the play.[11] This equivocal position of the chorus indicates that it is becom-

[8] Cf. Moulton, 213. This phase of the chorus' development went hand in hand with the general tendency in the Roman drama toward imperfect dramatic unity, a tendency greatly furthered by conditions at Rome, where the dramatic element was but little appreciated and where rhetoric had become an absorbing passion.

[9] Ribbeck, *Röm. Dicht.* 3. 77; Lindskog, 2, 44: "Uebrigens ist die Rolle des Chores im Dialoge, auch wenn wir den Inhalt des Geäusserten betrachten, bei Seneca noch unbedeutender als bei den Griechen. Bei letzteren nahm ja derselbe eine vermittelnde, eine ethisch höhere Stellung ein. Bei Seneca hat der Chor diesen Beruf gänzlich eingebüsst, seine Rolle ist eine völlig passive geworden." The chorus as a person in the dialogue takes a real part in three cases only: *Tr.* 67-163, *A.* 589-781, *H. O.* 104-232, in which it sings respectively with Hecuba, Cassandra, and Iole in alternate form a lament on their country's fate and their own unhappy lot.

[10] Leo, *Rh. M.* 52, 512; Michaut, 335; Lindskog, 2, 46: "Der Chor dient also gewöhnlich nur dazu, die Worte eines Boten entgegenzunehmen und durch einige kurze Fragen eine Erzählung zu veranlassen oder, ganz im allgemeinen, da aufzutreten, wo eine zweite Person schwerlich auftreten könnte." Lindskog's view that the chorus takes part in the dialogue only when not more than one person is present on the stage is true in most cases; cf. *H. F.* 1032 ff., *Tr.* 166 f., *M.* 881-87, *Oe.* 205, 1040 f., *A.* 693 f., 710 ff., 775 ff., *Th.* 626-748, *H. O.* 1151-1289, 1607-1757. Exceptions are: *Phа.* 404 f., where both Phaedra and the nurse are present, and *Oe.* 1004-09, where the chorus' description of Jocasta shows that she, as well as Oedipus, was on the stage. This limitation of the chorus' activity to instances where its participation was a practical necessity is another indication that Seneca's purpose in its use was not primarily dramatic. Still other cases in which the chorus takes an unimportant part, merely giving information about the progress of an action, are: *Phа.* 824-28, *A.* 710-19, 775-81. *Oe.* 1040 f. tells Oedipus what he cannot otherwise know because of his blindness; *H. O.* 1151-60, 1207-17, 1279-89 offer words of consolation to the protagonist overwhelmed by misfortune; *Th.* 626, 638-41, 690, 716, 719, 730 f., 745, 747 f., *H. O.* 1613, 1617, 1691 f. ask brief questions of a messenger or person who has something to announce; *Phа.* 404 f., 1244 ff., 1256-61 give counsel to the speaker.

[11] Cf. *Tr.* 371-408, where the chorus, after a detailed announcement has been made (168-202) of the appearance of Achilles' shade (which no one doubts), concludes that there is no such thing as existence after death; also *Th.* 336 ff., and 546 ff., where the chorus celebrates the reconciliation of Atreus and Thyestes and rejoices over the power of love between brothers, although the preceding scenes expose the plot of Atreus' crime making reconciliation and brotherly love utterly impossible. So in *Th.* 789 ff. the chorus inquires the reason for the unnatural darkness, the meaning of which is clearly revealed by the messenger who has just described the murder of Thyestes' children. To explain such inconsistencies Cunliffe, 35 f. cites *H. F.* 827 ff., *Phа.* 601, *M.* 568-79, 833-42, 893 f. to show that the chorus was "invariably absent during the progress of the action."

ing an interlude external to the action,[12] but that it still retains enough of its old function to recall it at will. Such relation as Seneca's choruses bear to the dramatic action is regularly found at the beginning of the ode and in reference to what has just preceded,[13] or else at the conclusion, which forms a transition to what follows either by the indication of a person's

[12] Cf. Moulton, 209, where *H. F.* 524-91 is cited to show the extent to which an ode may be simply an interlude; so *Tr.* 371-401, "the furthest point to which odes can reach in the direction of irrelevancy." The tie that held the ancient drama to a single theme, a single point of view, was the chorus (cf. Flickinger, 141). But if the poet desired to present the other side of the story his difficulty in finding a motif suitable for the regular chorus caused him to introduce a second one of a different type. Examples of Seneca's use of this secondary chorus, singing scarcely more than an interlude, are: *A.* 808-66, a band of Argive captives (the regular chorus of Mycenaean women, 57-107); *H. O.* 104-232, Oechalian maidens with Iole (the regular chorus of Deianira's Aetolian subjects, 583-705); *Oc.* 762-79, the Palace Guard on the side of Poppaea (the Roman throng in sympathy with Octavia, 273-76). Unconvincing is the view of Fries, *De conexu chori personae cum fabulae actione*, Diss. Gött. 1913, p. 49, that in *H. O.* 1031 ff., 1518 ff. Hercules' companions appear as a third chorus. In this entire matter of the chorus' lessened significance, it is to be noted that Seneca's choral parts are usually sung when not more than one person is upon the stage. Exceptions noted are: *H. F.* 524-91 (Amphitryon and Megara present), 830-94 (Amphitryon and Theseus), 1054-1137 (Amphitryon and Hercules), *Tr.* 1009-55 (Helen, Andromache, Hecuba).

[13] For example in *H. F.* 523 Hercules is heard returning from Hades; chorus 524 ff. refers to his deeds. Theseus *H. F.* 827 tells how Hercules brought Cerberus to the upper world; chorus 830 ff. praises his victory over Hades. Amphitryon *H. F.* 1039-53 comments on Hercules' deep faint and madness; chorus 1054 ff. prays for the hero's release from such affliction. Ulysees *Tr.* 813 orders, *abripite propere classis Argolicae moram;* chorus 814 ff. speculates whither the captives will be carried. In *M.* 849 ff. the chorus describes Medea's rage which caused her in the verses just preceding to dispatch the baleful gift to Creusa. The nurse in *Ph.* 728 ff. tells of Hippolytus' flight, while the chorus 736 ff. begins, *fugit insanae similis procellae.* Tiresias *Oe.* 402 exhorts to praise of Bacchus; chorus 403 ff. begins a hymn in his honor. Clytemnestra *A.* 586 ff. announces the chorus of Trojan captives; the latter 589 ff. sing (in concert with Cassandra 659-709) of the fate of Troy. Agamemnon orders his return to Argos to be celebrated *A.* 802-07; the chorus 808 ff. begins, *Argos nobilibus nobile civibus.* The opening verses of odes *Th.* 336 ff. and 546 ff. are related to preceding incidents, although the chorus (cf. n. 11 above) was either not present or else feigned ignorance of Atreus' deception in order to give the spectators a better idea of the secret plot entrusted by Atreus to his attendant. Deianira *H. O.* 569-82 has just sent the fatal robe to Hercules; chorus 583 ff. expresses sympathy with her sorrow. In *H. O.* 1512 ff. Hercules addresses the sun, whose companion he has everywhere been; chorus 1518 ff. bids the sun announce his death to all the world. *Oc.* 667 says to herself, *propera tectis efferre gradus, | linque cruentam principis aulam;* chorus 669 tells of Octavia's banishment from Nero's presence. In *Oc.* 760 f. Poppaea asks the nurse to pray that her union with Nero may prove abiding; chorus 762 ff., to calm her fears, says that such is her beauty that even Jove might woo her. Nero in *Oc.* 873 ff. orders Octavia's execution; chorus 877 ff., attributing her doom to popular favor, exclaims, *O funestus multis populi dirusque favor.* Octavia's lament of *Oc.* 899-923, as she is hurried away to execution, is followed by chorus 924 ff., which recalls the hard fortune of her house.

entrance,[14] or by the foreshadowing of a coming action,[15] or by referring to the future in a series of general observations.[16] This slight relation of the chorus to dramatic action does not, of course, exclude its closer one to the subject-matter of the adjacent scenes, or even to the play as a whole.[17] The fact remains, however, that the parts falling between the beginnings and ends of the odes contain material which is not only not connected with the dramatic action, but is often only very slightly related to the subject-matter of the play.[18] Material of this character is inserted because the

[14] *H. F.* 202 announces Megara and Amphitryon, who begin their dialogue 205 ff. *H. F.* 591 refers to Hercules, who speaks at 592. *H. F.* 889 f. announces the return of Hercules who enters at 895. *H. F.* 1135 ff. gives a lament over Hercules' victims, foreshadowing the grief manifested by the hero in 1138 ff., when he awakes in his right senses. *Tr.* 166 f. addresses Talthybius, who tells 168 ff. the cause of the Greek fleet's delay. In *Tr.* 408 the chorus finds solace in the thought that death ends all; Andromache 409 ff. says that their grief is light compared with hers. The chorus in *Tr.* 851 ff. hope never to set eyes on Sparta, source of their woe; Helen enters at 861. In *Tr.* 1052 the captives expect soon to look upon Troy in ruins; the messenger at 1056 relates, as a result of the city's capture, the deaths of Polyxena and Astyanax. *M.* 115, *si qua peregrino nubit fugitiva marito*, refers to Medea, who gives way to rage 116 ff. on hearing the marriage hymn. In *M.* 849-78 Medea's ravings are described; at 879 the messenger announces the consummation of her vengeance. *Pha.* 358 f. introduces the dialogue of 360 ff. between nurse and chorus. *Pha.* 829-34 announces the arrival of Theseus at 835; *Pha.* 989b that of the messenger at 991; *Pha.* 1154 f. that of Phaedra at 1159; *Oe.* 205 that of Creon at 210. *Oe.* 709-63 exculpates Oedipus, who shows himself a prey to fears of guilt 764 ff. *Oe.* 911-14 introduces the messenger of 915. *Oe.* 995-97 announces Oedipus at 998, and *A.* 408 ff. Eurybates at 412 [392a]. In a part of the concerto (*A.* 710-81) between the chorus and Cassandra, the latter prophesies the doom of Agamemnon, who is announced at 781 and enters at 782. The chorus *A.* 865 f. says of Hercules, *te duce concidit | totidem diebus Troia quot annis;* Cassandra reporting Agamemnon's murder 867 ff. says that the deed is a match for ten years' of war. The song of *Th.* 122-75 portrays the punishment of Tantalus, whose grandson Atreus begins a soliloquy 176 ff. *Th.* 391-403 sings of the happiness of humble station; Thyestes 404 ff., a prey to fear, would flee from the splendor of the court. *Th.* 789-884 describes the unnatural darkness, while Atreus 885 ff. says that day departed so that shame might not check him in his crime. *H. O.* 104-232 closes with comfort to Iole, mistress of Hercules; in 233 ff. the jealousy of Deianira is told. *H. O.* 700-05 introduces Deianira, who speaks 706 ff.; so *H. O.* 1130 introduces Hercules at 1131, and *H. O.* 1607 Philoctetes at 1609. *Oc.* 685-89 bids the people rise against Poppaea; in 690 ff. the nurse notes her troubled appearance. The chorus of *Oc.* 892-98, referring to Octavia's punishment, is followed by her own words of 899, *quo me trahitis*, etc?

[15] The chorus of *M.* 616-69 recounts the terrible deaths that overtook the Argonauts, following which the nurse 670 ff. reveals a sad presentiment of misfortune for Jason. But *Oe.* 403-508, *A.* 57-107, *Oc.* 273-376 have no apparent reference to what follows.

[16] As *Th.* 596-622, which contains reflections on the mutability of fortune, and so prepares for the messenger, who at 623 ff. announces the horrible crime which has just been committed.

[17] Cf. Moulton, 213: "So far as the choral odes are concerned, it is true, the connection of these with the story is not less than in Euripides"; Moricca, 162: "pur conservando, per quel che concerne il contenuto, un intimo ed ininterrotto legame con la materia del dramma"; 176: "risulta dunque manifesto che il coro è sempre strettamente legato in tutta la sua estensione con la materia del dramma."

[18] Lindskog, 2, 41: "Die Mittelpartien enthalten oftmals solche Betrachtungen, die der Sache ferner stehen; diese Betrachtungen behandeln in der Regel eben dasselbe, was Seneca

emotion of the scene affords an opportunity to do so, and it is precisely in these intervening parts that Seneca's rhetorical treatment of the odes finds freest expression.[19] The choruses generally speaking do not differ greatly from the dialogue parts, except that they are written in lyric rather than iambic meters,[20] and their general characteristics are the same regardless of the personnel of the chorus.[21] Moreover, there is considerable similarity in themes treated, since not a few of the odes are of a moral and philosophical character,[22] interspersed here and there with odes of triumph,[23] odes of mourning and lament,[24] odes which celebrate some divine power, in the fashion of the Homeric hymns,[25] odes of the manner of the Lesbian poets Alcaeus and Sappho,[26] odes of Alexandrian model and dealing with magic,[27]

aus der Mythe hervorbringen will." Excluding the entry-choruses the approximate percentages of such material are: 46 (in *H. F.*), 81 (*Tr.*), 84 (*M.*), 91 (*Pha.*), 47 (*Oe.*), 77 (*A.*), 94 (*Th.*), 87 (*H. O.*), 70 (*Oc.*).

[19] Cf. Michaut, 334: "En général, si le poète part de la situation présente, il semble s'efforcer aussitôt de l'oublier . . . il se jette de côté, dans des développements descriptifs ou mythologiques, et les événements de l'intrigue ne sont que le prétexte de ses digressions lyriques." Passing over individual rhetorical elements (to be taken up in detail below), a good illustration of Seneca's method is found in *H. F.* 524-89, which is related to the dramatic action only slightly (see n. 13 above). In 526-32 we have in declamatory form the unjust decree of Fortune that Eurystheus shall be at ease while the nobler Hercules must endure toil and hardship; in 533-57 a vivid description of the frozen tracts and waters of the East, of Hippolyte, queen of the Amazons, and of Proserpina's realms; in 558-68 a prayer that Hercules may overcome the laws of the cruel Styx, may burst the bars of fate, and return triumphant over death as did Orpheus by the charm of his lyre; in 569 to the end Seneca narrates the famous story of Orpheus and Eurydice.

[20] Mackail, *Latin Lit.* p. 175; Ribbeck, *Röm. Dicht.* 3, 79: "Entkleidet man diese Lieder ihres erborgten Gutes, so bleibt von eigener Erfindung nicht viel mehr übrig als eine Anzahl trockener Redeblumen und ausgeklügelter Spitzen"; Müller, *Jahrb. für class. Phil.* 89, 418: "Aber im wesentlichen teilen die lyrischen Partien der Tragödien Senecas alle Vorzüge und Mängel der übrigen Darstellung."

[21] Sandström, *op. cit.* 101: *neque enim, quod apud Graecos videmus, aliter hic senes loquuntur, aliter iuvenes, aliter matronae, aliter virgines; sed unus et idem est omnium canticorum sonus, ut plerumque non chorum, sed ipsum poetam audire videamur.* The sex of the chorus, except in *Tr.*, *A.*, *H. O.*, where made up of women prisoners of war, is not explictly stated. Indications are of men in *H. F.*, *M.*, *Pha.*, *Oc.*, and *Th.* In Oc. the regular chorus is composed of men, the secondary of women.

[22] See especially *A.* 57-107, *Pha.* 1123-53, *H. O.* 583-705, *Th.* 336-403, 549-622, *Oe.* 980-94. Stoic tenets are conspicuous in *H. O.* 104-18, *A.* 589-658; Epicurean in *Tr.* 371-408, *Pha.* 959-90.

[23] *A.* 808-66, *H. O.* 1031-1127.

[24] *Tr.* 66-163, *A.* 659-781, *H. O.* 104-232, 1863-1938.

[25] *Pha.* 274-357, *Oe.* 403-508, *A.* 310-407.

[26] See *H. O.* 1518-1606, an encomium on Hercules after the hero's death; *M.* 56-115, an epithalamium, a kind of poem in which Sappho especially attained distinction. Cf. Servius on Verg. *Georg.* 31: *Sappho, quae in libro qui inscribitur ἐπιθαλάμια, ait*, etc. For her influence on the type and on the Latin poets, including Seneca, see Morelli, *L'epitalamio nella tarda poesia latina* (in *Studi italiani di filologia classica*, 18 (1901), pp. 320-335); Mangelsdorff, *Das lyrische Hochzeitgedicht bei den Griech. und Röm.* Progr. Hamburg, 1913, pp. 14-47.

[27] *M.* 740-850.

and odes of these various types combined, containing materials of philosophy, mythology, history, science, description, etc.

To pass on from these general observations to illustration, the employment by Seneca of rhetorical devices and expedients in the introductory and in the remaining choruses, particularly in the middle parts of the latter, which, as has been said, have no connection with the dramatic action and often only a slight relation to the subject-matter of the plays, is obvious in the following particulars:

1. In descriptions of all kinds. These are at once more extended and in greater detail than would be possible in the other parts of the plays; *H. F.* 125—74: contrasts the peace of the country with the unrest of the city and presents a vivid picture of dawn, when "night's candles are burnt out," and Phoebus' sister fades away before the rising sun, when hard toil begins and the various activities of simple folk are renewed, when in meadow, field and wood, animals and birds awake to glad, new life, while in the cities men live a prey to greed, overweening hopes and trembling fears; *H. F.* 533-57: refers to the wanderings and deeds of Hercules, describes the frozen tracts and waters of the East—still seas with silent shores, changing with the seasons, and ready to bear now ship now horsemen—, describes fair Hippolyte of the golden girdle, and Proserpina's gloomy realms; *H. F.* 849-63: the procession that takes its way to the far-off shades, some slow with age, sad and sated with life, some active and of happier years—maidens unwed, youths with locks unshorn and babes that have but learned the name of mother—, all moving toward gloomy night and the lethargy of the silent world; *H. F.* 1066-76: sleep, vanquisher of sorrows, calm of the soul, death's brother, day's rest, night's comrade, visitor alike to king and subject; *H. F.* 1082-92: the troubled sleep of Hercules before he awakens to a full sense of grief and remorse; *Tr.* 392-96: the way in which the spirit leaves the body; *M.* 93-101: the beauty of Creusa, with blushes as rosy as snowy wool dipped in crimson dye, or as the sun when he shines at dawn; *M.* 849-65: the anger of Medea; *Pha.* 736-57 and 795-819: the swiftness, manly beauty, strength, grace, and skill of Hippolytus; *Oe.* 124-201: the plague at Thebes—its effect on animals, woods and fields, its victims received by the powers of the lower world, the sufferings of the people; *Oe.* 413-503: Bacchus, his dress and attendants, manifestations of divine power when captured by Tyrian pirates, the wonders of nature and homage of the divinities in token of his nuptials; *Oe.* 726-63: the curse on Thebes, seen in hissing serpent, armed men in conflict, and the tragic death of Cadmus' grandson Actaeon; *A.* 638-48: the bringing of the wooden horse into Troy; *A.* 710-19: Cassandra when inspired with prophetic frenzy; *Th.* 152-75: the punishment of Tantalus; *Th.* 560-95: the strife throughout Mycenae between Atreus and Thyestes, and the deep peace following their reconciliation; *H.O.* 1036-89: the

sweet music of Orpheus, its power over animate and inanimate nature, and over the inhabitants of the nether world; *Oc.* 310-76: the murder of Agrippina at the hands of Nero.

2. In expanded enumeration and characterization of persons, things, acts, places, incidents, details, etc. Here the use of qualifying epithets, or a statement in a few words, would have sufficed: *H. F.* 838-49: the numberless spirits that constantly move toward Pluto's dominion, as numberless as the host that attends the sports of the amphitheater, the Olympic games, and the Eleusian mysteries; *H. F.* 882-92: the lands where peace reigns by the might and valor of Hercules; *Tr.* 67-77: the years of the captive Trojan women's grief for their city's fate; *Tr.* 815-57: the places in Greece (more than thirty are named with appropriate characterization), to which lot may assign the captives,[28] with a list of four (Sparta, Argos, Mycenae, Ithaca with neighboring islands) whither they pray misfortune may not send them; *M.* 56-92: the gods, each named with appropriate epithet or attribute, who are invoked to bless the nuptials of Creusa and Jason, the beauty of Creusa excelling that of Athenian, Spartan, Boeotian, and Elean brides, Jason's that of Bacchus, Apollo, Castor, and Pollux; *M.* 301-79: the boldness of the first sailor, happy state of the Golden Age, perils of the Argo's voyage, removal of the boundaries of land and sea. *M.* 579-669: woman's anger, exceeding the violence of fire, storm, foeman's spear, and raging flood; the Argonauts or their kindred who atoned for the sea's outraged laws by suffering terrible deaths—Tiphys, Orpheus, Zetes and Calais, Periclymenus, Hercules, Ancaeus, Meleager, Hylas, Idmon, Mopsus, Peleus, Nauplius, Palamedes, Ajax, Admetus, Pelias; *M.* 740-839: not properly a chorus, but a song of incantation in lyric measure, in which Medea invokes the powers and specters of the lower world, recounts the wonders wrought by her charms, enumerates the horror-inspiring offerings to Hecate, and the mythical sources of her fiery poisons; *Pha.* 274-355: the power of love's god—his torches, bow, arrows, and wounds like madness in the marrow and fire within the veins—, his universal sway over the region of the new-born sun and of his western goal, over the land of the burning Crab and the Arcadian Bear, over young and old, men and animals, the gods of heaven, and the sea-blue throng of the daughters of Nereus; *Pha.* 761-94: beauty a fleeting gift and doubtful boon; *Pha.* 959-77: nature's care for the order of the heavenly bodies, but indifference to the affairs of men; *Oe.* 114-23: places and peoples seen in the visit of Bacchus' soldiery to India; *Oe.* 467-90: lands which were visited by Bacchus and which felt his dominion; *Oe.* 712-24: causes of the evil fate of Thebes; *A.* 318-21: the rivers from whose borders the worshippers of Apollo are

[28] With four exceptions (Tempe, Peparethos, Eleusin, and Pisae) the same list appears in Homer's celebrated catalogue of ships (*Il.* 2, 484-877), while Euripides, *Hec.* 444-83 contains a similar but less exhaustive enumeration.

summoned; *A.* 592-604: the peaceful calm of death; *A.* 670-92: grief for Troy's fall, more sad than the mournful song of Philomela, the lament of Procne, the dying song of Cycnus, the Halcyons' lament for Ceyx, the throng sorrowing for Phrygian Attis; *A.* 812-66: night's prolongation at the conception of Hercules and the hero's famous labors; *Th.* 122-31: places whence the divinities are invoked to avert calamity from the house of Tantalus; *Th.* 344-90: true kingship, which consists not in riches, purple robes, gem-set crowns, or gorgeous palaces, but in freedom from fear and base desires, from intense longings, unrestrained ambition, favor of the fickle mob, stormy sea, and warrior's steel, consists in the possession of an upright heart which defies the kings of earth and has no need of horsemen, arms, or engines of war; *Th.* 549-59: the forms of angry strife which brotherly love will change to peace; *Th.* 789-874: causes for the sudden darkness of earth, with forecast of the failure of the sun, the moon, the seasons, and the constellations (described with much astronomical lore), and the final destruction of the world; *H. O.* 586-603; the chorus' close and friendly associations with Deianira through childhood's years; *H. O.* 621-31: rivers and fertile tracts which would not satisfy one who longs for treasure; *H. O.* 658-67: the adornment of the wife of wealth as contrasted with that of one wedded to a man of modest means; *H. O.* 1102-17: the overthrow and destruction of the universe; *H. O.* 1518-30: the quarters of the earth to which the sun is bidden to announce the death of Hercules; *H. O.* 1531-43: the deeds of Hercules recounted; *H. O.* 1564-86: places among the stars which may be assigned to the departed Hercules, of whose praises nations will no sooner be silent than will nature reverse herself; *Oc.* 762-77: the stolen loves of Jove, and Poppaea's matchless beauty; *Oc.* 924-57: the members of Octavia's family to whom fortune has been cruel.

3. In the insertion of material well adapted to the purpose of recitation and declamation; *H. F.* 526-32: Fortune's decree that Eurystheus shall rest at ease while Hercules must endure toil and hardship; *H. F.* 558-68: a prayer for the safe return of Hercules from Pluto's realm; *H. F.* 569-89: the adventure of Orpheus and Eurydice; *H. F.* 1054-1137: a calling upon heaven and its ruler, earth, sea, and sun to mourn for Hercules, and a prayer that the soothing boon of sleep may hold him until his mind regains its wonted course, closing with a pathetic lament for the tender victims of his mad anger; *Tr.* 83-163: an exhortation to grief, and a lament for the fate of Hector, with consolation for that of Priam, "happy Priam," not having survived his city's capture and now resting in the peaceful abode of Elysium; *M.* 102-15: an address to Jason, a summons to Hymen to attend the nuptials of Jason and Creusa, and an invitation to the youth to make merry at the happy festivities; *M.* 866-78: an expression of dread of Medea's power, and a prayer to Apollo for the speedy coming of night; *A.* 310-407: a hymn in praise and veneration of Apollo, Juno, Pallas,

Diana, and Jove; *A.* 612-58: the fall of Troy; *H. O.* 119-224: lament of the maidens of Oechalia for their lot, for the desolation of their fair native land and their transfer to rough and stony Trachin by Hercules, inhuman of origin, hard of heart, and invincible in might, by Hercules, who overthrew Oechalia's walls. Iole, whose grief exceeds that of Niobe, the Phaethontiades, Procne, Myrrha, Alcyone, and Philomela, relates the tragic deaths of father and brother, forecasts her captive state, and laments her own beauty, the sole cause of her house's undoing; *H. O.* 1543-63: a lament for Hercules, equal with the thunderer but now in death level with the lowest, passing to Lethe and the Stygian shore but not to dwell midst common shades; *H. O.* 1863-1939: not properly a chorus, but Alcmena's song of mourning for the mighty Hercules; *H. O.* 1989-96: an invocation to Hercules still to defend the earth, and to hurl his father Jove's thunderbolts more powerfully than Jove himself; *O. C.* 273-309: an appeal for Claudia, rightful and worthy bride of the emperor, worthy of that Roman virtue which expelled arrogant kings and avenged the wrongs of Virginia and Lucretia; *Oc.* 669-89; an exhortation to the populace to avenge Octavia on Poppaea and Nero; *Oc.* 877-98: the perils of popular favor as seen in the fates of the Gracchi, Livius Drusus, and Octavia.

4. In the use of poetic commonplaces of a moral and philosophical character. These are either drawn from the general store of such material or taken from earlier poets who used the same ideas with skillful rhetorical effect; *H. F.* 179-201: time is fleeting, mortals are driven on to meet the speeding fates, and none may postpone the allotted day; glory, fame, and high station are less to be desired than lowly state and sheltered hearth; secure remain the humble while from lofty heights the ambitious fall; *H. F.* 864-74: none too late reaches that bourne whence none returns; earth's vast throng shall pass to the world of shadows and set sail on Cocytus' lifeless stream; though death be slow we hasten of ourselves to meet it and the hour of birth which gave us life is also snatching life away; *Tr.* 371-408: the future life, the universality and swiftness of death; is it a tale to cheat timid souls that the spirit lives on when body and spirit are dissolved? All that the rising, all that the setting sun beholds, all that blue ocean laves, time with swift pace shall gather in; as vanishes the smoke from burning fires, as lowering clouds are scattered by the north wind's blast, so shall this spirit which rules our bodies float away; wouldst know where thou shalt lie after death? where they lie who ne'er were born; *Tr.* 1009-41: the comfort of companionship in sorrow; *Pha.* 978-88: fate rules blindly, evil prevails, and the unrighteous prosper; *Pha.* 1123-53: misfortune less assails the humble than those of exalted station; swiftly changing fortune pledges loyalty to none; *Oe.* 882-914: the safety of life running in middle course and the danger of overtowering ambition; *Oe.* 980-94: the inexorable power of fate which fixes man's first day and his last; *A.* 57-107:

the wretchedness of rulers and those of lofty position, the blissful lot of the golden mean; *A.* 589-611: death a peaceful haven of everlasting rest; *Th.* 391-403: happiness of the lowly and the little known: *Th.* 596-622: the mutability of fortune; *H. O.* 104-18: he is never wretched who has no fear of death; *H. O.* 228-32: who bears ills with even feelings robs misfortune of its worst; *H. O.* 604-99: the unhappy life of kings and the powerful, assailed by self-seeking, treachery, envy, perils, and fears; the happy and care-free existence of the poor and those who follow the middle course; *H. O.* 1090-1099: the universality of death and decay; *Oc.* 896-98: security of the lowly, peril of the lofty home.

To be added under this heading, by way of detailed illustration, are numerous examples embedded in the choruses of philosophical themes in more or less expanded form, which show striking parallels in phraseology, thought, and imagery with the same or closely related subjects as treated by earlier poets, especially by Horace.[29] A fruitful source of such material Seneca finds in the following:

(a) Death in its many aspects—its power, ruthlessness, and universality, death a haven of peace and rest, death of no concern to him who fears not to die, death and the life after death, etc.

[29] Moricca, 190: "il coro svolge le stesse idee filosofiche e morali . . . idee comunissime del resto ai più celebri poeti latini"; 191: "le composizioni liriche . . . sono intessute sopra una trama di motivi e di concetti desunti dalla poesia oraziana"; Teuffel, §290, 3: "Die Sprache der Tragödien hat viele Anklänge . . . an Vergil, Horaz und Ovid"; Ribbeck, *Röm. Dicht.* 3, 77 f. Worthy of note also are the numerous versés in other parts of the plays, close parallels of verses in Horace, Ovid, and Vergil; *H. F.* 14 *clara gemini signa Tyndaridae*, cf. *Od.* 4, 8, 31 *clarum Tyndaridae sidus*; *H. F.* 33, cf. *Od.* 4, 4, 59-60; *Tr.* 441, cf. *Ep.* 2, 3, 360; *Tr.* 712, cf. *Od.* 1, 1, 1; *M.* 43, cf. *Od.* 1, 22, 6, *Epod.* 1, 12; *M.* 715 f., cf. *Epod.* 11, 6, *Georg.* 2, 404; *Pha.* 387, cf. *Od.* 4, 9, 14; *Pha.* 406, cf. *Od.* 3, 22, 1; *Pha.* 409 f., cf. *C. S.* 1-2; *Pha.* 488, cf. *Od.* 3, 2, 20; *Pha.* 508, cf. *Epod.* 2, 26; *Pha.* 520, cf. *Epod.* 2, 28; *Oe.* 47, cf. *Epod.* 3, 15; *Oe.* 8-11, cf. *Od.* 2, 10, 9-12; *Th.* 26, cf. *Od.* 1, 24, 1; *Th.* 459-60, cf. *Od.* 3, 1, 33 f.; *Th.* 932, cf. *Od.* 3, 3, 8; *H. O.* 866 *levis una mors est*, cf. *Od.* 3, 27, 37 f. *levis una mors est virginum culpae*, Prop. 4, 4, 17 *et satis una malae potuit mors esse puellae*; *H. O.* 1983 f., cf. *Od.* 4, 8, 25 f.; *H. O.* 1996, cf. *Od.* 1, 12, 60 f.; *Oc.* 229 f., cf. *Od.* 1, 2, 3-5; *Oc.* 787, cf. *Od.* 1, 3, 26; *H. F.* 105 f., cf. *Meta.* 13, 866-68, *Sappho*, 12; *H. F.* 313 f., cf. *Her.* 2, 9 f.; *H. F.* 683-85, cf. *Meta.* 8, 162-64; *Tr.* 127, cf. *Meta.* 13, 665, *Aen.* 9, 155; *Tr.* 957, cf. *Meta.* 13, 502 f.; *Tr.* 1074, cf. *Meta.* 13, 416; *Tr.* 1151-59, cf. *Meta.* 13, 450 f.; *Pha.* 115-18, cf. *Her.* 4, 165 f.; *Pha.* 124, cf. *Her.* 4, 54; *Pha.* 178, cf. *Her.* 4, 154, *Meta.* 7, 20 f.; *Pha.* 184 f., cf. *Her.* 4, 11 f.; *Pha.* 381-83, cf. *Amor.* 1, 7, 57 f.; *Pha.* 652, cf. *Her.* 4, 72; *Pha.* 657-60, cf. *Her.* 4, 73 f., 77 f.; *Pha.* 665, cf. *Her.* 4, 63 f.; *Pha.* 1090, cf. *Meta.* 2, 161 f.; *M.* 13-17, cf. *Meta.* 6, 430 f., *Her.* 2, 117-120; *M.* 27, cf. *Her.* 12, 155; *M.* 116-120, cf. *Her.* 12, 137-44; *M.* 225-28, cf. *Meta.* 7, 56 f., *Her.* 12, 203; *M.* 280, 501-503, cf. *Her.* 12, 131 f.; *M.* 486-89, cf. *Her.* 12, 199-203; *M.* 718-22, cf. *Meta.* 7, 224-26; *M.* 732-34, cf. *Meta.* 7, 269, 273; *M.* 746-49, cf. *Meta.* 10, 41-44; *M.* 939-42, cf. *Meta.* 8, 470-72; *M.* 953, cf. *Her.* 12, 209; *Oe.* 56, 68, cf. *Meta.* 7, 611-13; *Th.* 330 f., cf. *Meta.* 2, 447; *H. F.* 658-61, cf. *Aen.* 6, 264-68; *H. F.* 675-79, cf. *Aen.* 126-29; *H. F.* 689-96, cf. *Aen.* 6, 273-84; *H. F.* 764-68, cf. *Aen.* 6, 298-304; *H. F.* 772, cf. *Aen.* 6, 389; *H. F.* 775, cf. *Aen.* 6, 413; *Tr.* 44-48, cf. *Aen.* 2, 550-53; *Tr.* 141, cf. *Aen.* 2, 557; *Tr.* 439-50, cf. *Aen.* 2, 268-79; *A.* 8-11, *Th.* 641-57, cf. *Aen.* 7, 170-76; *A.* 416-18, cf. *Aen.* 2, 3 and 12; *A.* 471, cf. *Aen.* 1, 103, and 3, 423; *A.* 743-47, cf. *Aen.* 2, 272-76; *Th.* 659-61, cf. *Aen.* 7, 183-86.

SENECA	HORACE, OVID, VERGIL, ETC.
H. F. 181-82 durae peragunt pensa sorores nec sua retro fila revolvunt.	*Od.* 2, 3, 15-16 dum res et aetas et sororum fila trium patiuntur atra.
H. F. 188-91 certo venient tempore Parcae. nulli iusso cessare licet, nulli scriptum proferre diem: recipit populos urna citatos.	*Od.* 1, 4, 13 pallida mors aequo pulsat pede. *Od.* 3, 1, 14-16 aequa lege Necessitas sortitur insignis et imos; omne capax movet urna nomen. *Od.* 2, 3, 25-26 omnes eodem cogimur, omnium versatur urna. *Od.* 1, 28, 19-20 nullum saeva caput Proserpina fugit. *Od.* 2, 18, 32-33 aequa tellus pauperi recluditur regumque pueris.
M. 632-33 contigit notam Styga Tartarumque, non rediturus.	*Od.* 1, 4, 17-18 et domus exilis Plutonia; quo simul mearis, nec regna vini sortiere talis, etc.
M. 638 post feri Ditis patefacta regna.	*Od.* 1, 3, 36 perrupit Acheronta Herculeus labor.
Oe. 125-28 labimur saevo rapiente fato; ducitur semper nova pompa Morti; longus ad manes properatur ordo agminis maesti. *Tr.* 385 aetas Pegaseo corripiet gradu.	*Od.* 1, 3, 32-33 semotique prius tarda necessitas leti corripuit gradum. *Od.* 1, 28, 15-16 sed omnes una manet nox et calcanda semel via leti. *Od.* 1, 24, 15-18 quam [imaginem] virga semel hor- rida, nigro compulerit Mercurius gregi.

Oe. 131
premiturque iuncto
funere funus.

H. F. 865-66
nemo ad id sero venit, unde
numquam,
cum semel venit, potuit reverti.

H. F. 869-72
ibit ad manes facietque inerti
vela Cocyto. tibi crescit omne
et quod occasus videt et quod ortus.

A. 593-98
nullus hunc terror nec impotentis
procella Fortunae movet aut iniqui
flamma Tonantis.
pax alta . . . nullos
civium coetus timet aut minaces
victoris iras, etc.

A. 602-03
non urbe cum tota populos cadentes,
hostica muros populante flamma.

A. 605-11
perrumpet omne servitium
contemptor levium deorum,

Od. 1, 28, 19
mixta senum ac iuvenum densentur
funera.

Od. 1, 4, 16-17
iam te premet nox, fabulaeque
Manes
et domus Plutonia; quo simul mearis,
nec, etc.

Od. 2, 14, 17-18
visendus ater flumine languido
Cocytos errans.
Od. 2, 14, 9-11
scilicet omnibus,
quicumque terrae munere vescimur,
enaviganda, etc.
Od. 2, 3, 21-24
divesne prisco natus ab Inacho
nihil interest an pauper . . .
victima nil miserantis Orci.
Od. 2, 18, 29-32
nulla certior tamen rapacis
Orci fine destinata aula
divitem manet erum.
Od. 3, 24, 8
non mortis laqueis expedies caput.

Od. 3, 3, 2-6
non civium ardor prava iubentium,
non vultus instantis tyranni
mente quatit solida, neque Auster,
dux inquieti turbidus Hadriae,
nec fulminantis magna manus Iovis.

Od. 3, 3, 7-8
si fractus inlabatur orbis,
impavidum ferient ruinae.

Od. 4, 9, 46-52
rectius occupat
nomen beati, qui deorum

qui vultus Acherontis atri,
qui Styga tristem non tristis videt
audetque vitae ponere finem.
par ille regi, par superis erit.
o quam miserum est nescire mori!

H. O. 107-10

quisquis sub pedibus fata rapacia
et puppem posuit fluminis ultimi,
non captiva dabit bracchia vinculis
nec pompae veniet nobile ferculum.

Tr. 157-58

felix Priamus dicimus omnes:
secum excedens sua regna tulit.

Tr. 378

an toti moriamur nullaque pars manet.

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muneribus sapienter uti
duramque callet pauperiem pati
peiusque leto flagitium timet,
non ille pro caris amicis
aut patria timidus perire.

Georg. 2, 490-92

felix, qui potuit rerum cognoscere causas,
atque metus omnis et inexorabile fatum
subiecit pedibus strepitumque Acherontis avari.

Meta. 13, 518-21

quis posse putaret
felicem Priamum post diruta Pergama dici?
felix morte sua est.

Od. 3, 30, 6-7

non omnis moriar, multaque pars mei
vitabit Libitinam

(b) The inexorable power of fate: it drives men and things in an appointed way, and all power is subject to a mightier power.

Oe. 980-82

fatis agimur: cedite fatis;
non sollicitae possunt curae
mutare rati stamina fusi.

Oe. 983-86

quicquid patimur mortale genus,
quicquid facimus venit ex alto,
servatque suae decreta colus
Lachesis nulla revoluta manu.

Oe. 989-92

non illa deo vertisse licet
quae nexa suis currunt causis.

Epod. 13, 15-16

unde tibi reditum certo subtemine Parcae
rupere.

C. S. 25-28

vosque veraces cecinisse, Parcae,
quod semel dictumst stabilisque rerum
terminus servet, bona iam peractis
iungite fata.

Od. 3, 29, 45-48

non tamen inritum
quodcumque retrost efficiet, neque

it cuique ratus prece non ulla
mobilis ordo.

Oe. 992-94

multis ipsum
metuisse nocet, multi ad fatum
venere suum dum fata timent.

Pha. 978-80

res humanas ordine nullo
Fortuna regit sparsitque manu
munera caeca, peiora fovens.

Th. 612

omne sub regno graviore regnum est.

(c) The fickleness of fortune.

Th. 596-98

nulla sors longa est: dolor ac voluptas
invicem cedunt; brevior voluptas,
ima permutat levis hora summis.

Th. 615-16

nemo confidat nimium secundis,
nemo desperet meliora lapsis.

Th. 619-20

nemo tam divos habuit faventes,
diffinget infectumque reddet
quod fugiens semel hora vexit.

Od. 2, 13, 13-14

quid quisque vitet, numquam
homini satis
cautumst in horas.

Od. 2, 13, 19-20

sed improvisa leti
vis rapuit rapietque gentis.

Od. 3, 29, 49-52

Fortuna saevo laeta negotio et
ludum insolentem ludere pertinax
transmutat incertos honores,
nunc mihi nunc alii benigna.

Od. 3, 1, 5-6

regum timendorum in proprios
greges,
reges in ipsos imperiumst Iovis.

Od. 3, 4, 47-48

divosque mortalisque turbas
imperio regit unus aequo.

Od. 1, 34, 12-14

valet ima summis
mutare et insignem attenuat deus,
obscura promens.

Od. 1, 35, 2-4

praesens vel imo tollere de gradu
mortale corpus vel superbos
vertere funeribus triumphos.

Od. 2, 10, 13-15

sperat infestis, metuit secundis
alteram sortem bene preparatum
pectus.

Od. 4, 7, 17-18

quis scit an adiciant hodiernae

crastinum ut posset sibi polliceri.

crastina summae tempora di superi?

Pha. 1141-43

volat ambiguis mobilis alis
hora, nec ulli praestat velox
Fortuna fidem.

Od. 1, 34, 14-16

hinc apicem rapax
Fortuna cum stridore acuto
sustulit, hic posuisse gaudet.

(d) The dangers and anxieties of kingship and high station, the wretchedness attending ambition and wealth.

H. O. 646-47

aurea rumpunt tecta quietem
vigilesque trahit purpura noctes.

Od. 2, 16, 9-12

non enim gazae neque consularis
submovet lictor miseros tumultus
mentis et curas laqueata circum
tecta volantis.

A. 72-76

metui cupiunt
metuique timent, non nox illis
alma recessus praebet tutos,
non curarum somnus domitor
pectora solvit.

Od. 2, 16, 21-22

scandit aeratas vitiosa navis
cura nec turmas equitum relinquit.

Od. 3, 1, 37-40

sed Timor et Minae
scandunt eodem quo dominus, neque
decedit aerata triremi et
post equitem sedet atra Cura.

A. 84-86

domos,
quas in planum quaelibet hora
tulit ex alto.

Od. 1, 34, 12-14

valet ima summis
mutare et insignem attenuat deus,
obscura promens.

A. 90-91

vela secundis inflata notis
ventos nimium timuere suos.

Od. 2, 10, 22-24

sapienter idem
contrahes vento nimium secundo
turgida vela.

A. 92-93

nubibus ipsis inserta caput
turris pluvio vapulat Austro.

Od. 2, 10, 10-11

et celsae graviore casu
decidunt turres.

A. 94-95

densasque nemus spargens umbras
annosa videt robora frangi.

Od. 2, 10, 9-10

saepius ventis agitatur ingens
pinus.

H. F. 169-71
illum populi favor attonitum
fluctuque magis mobile vulgus
aura tumidum tollit inani.

Od. 1, 1, 7-8
hunc, si nobilium turba Quiritium
certat tergeminis tollere honoribus.

H. F. 164-66
ille superbos aditus regum
durasque fores expers somni
colit.

Epod. 2, 7-8
vitat et superba civium
potentiorum limina.

H. F. 166-67
hic nullo fine beatas
componit opes gazis inhians.

Od. 1, 29, 1-2
beatis nunc Arabum invides
gazis.

H. O. 621
cupit hic gazis implere famem.

Sat. 1, 1, 70-71
congestis undique saccis,
indormis inhians.

H. F. 168
et congesto pauper in auro.

Od. 3, 16, 28
magnas inter opes inops.

(e) The unhappiness and vanity of power; the peace and security of the humble, the upright, the moderate and the passionless; praise of the golden mean.

Th. 356-57
non quicquid Libycis terit
fervens area messibus.

Od. 1, 1, 10
quidquid de Libycis verritur areis.

Th. 394-95
obscuro positus loco
leni perfruar otio.

Od. 3, 1, 21-23
somnus agrestium
lenis virorum non humilis domos
fastidit.

H. O. 644-45
caespes Tyrio mollior ostro
solet inpavidos ducere somnos.

H. O. 623
nec tota sitim
Lydia vincit.

Epod. 15, 19-20
multa dives tellure licebit
tibique Pactolus fluat.

H. O. 627-31
nec si totus serviat Hebrus
ruraque dives iungat Hydaspes
intraque suos currere fines
spectat toto flumine Gangen:
avidis, avidis natura parum est.

Od. 2, 2, 9-12
latius regnes avidum domando
spiritum, quam si Libyam remotis
Gadibus iungas et uterque Poenus
serviat uni.

H. O. 684-85
tenuit placitas Daedalus oras
nullique dedit nomina ponto.

Oe. 896-98
ac falsis nimis
imperat pinnis puer,
nomen eripuit freto.

H. O. 694-98
stringat tenuis litora puppis
nec magna meas aura phaselos
iubeat medium scindere pontum:
transit tutos Fortuna sinus
medioque rates quaerit in alto.

A. 103-07
felix mediae
quisquis turbae sorte quietus
aura stringit litora tuta
timidusque mari credere cumbam
remo terras propriore legit.

Oe. 887-89
levis et modice fluens
aura nec vergens latus
ducat intrepidam ratem.

M. 329-33
candida nostri saecula patres
videre, procul fraude remota.
sua quisque piger litora tangens
patrioque senex factus in arvo,
parvo dives.

H. F. 196-97b
alius curru
sublimis eat: me mea tellus
lare secreto tutoque tegat.

H. F. 199-200
sed certa sedet
sordida parvae fortuna domus.

Pha. 1138-39
non capit umquam magnos motus
humilis tecti plebeia domus.

Od. 4, 2, 1-4
Pindarum quisquis studet aemulari,
Iulle, ceratis ope Daedalea
nititur pennis vitreo daturus
nomina ponto.

Od. 2, 10, 1-4
rectius vives, Licini, neque altum
semper urgendo neque, dum procellas
cautus horrescis, nimium premendo
litus iniquum.

Od. 3, 29, 60-64
ne . . . merces
addant avaro divitias mari:
tunc me biremis praesidio scaphae
tutum per Aegaeos tumultus
aura feret.

Epod. 2, 1-4
beatus ille qui procul negotiis,
ut prisca gens mortalium,
paterna rura bobus exercet suis
solutus omni faenore.

Od. 2, 16, 34-37
tibi
apta quadrigis equa, . . .
. . . mihi parva rura, etc.

Od. 2, 10, 6-8
tutus caret obsoleti
sordibus tecti, caret invidenda
sobrius aula.

Pha. 1128-30
admota aetheriis culmina sedibus
Euros excipiunt, excipiunt Notos,
insani Boreae minas, etc.

Od. 2, 10, 9-11
saepius ventis agitatur ingens
pinus et celsae graviore casu
decidunt turres.

Pha. 1132-36
raros patitur fulminis ictus
umida vallis:
tremuit telo Iovis altisoni
Caucasus ingens.

Od. 2, 10, 11-12
feriuntque summos
fulgura montis.

A. 95
feriunt celsos fulmina colles.

Oe. 890-91
tuta me media vehat
vita decurrens via.

Od. 2, 10, 5-6
auream quisquis mediocritatem
diligit, tutus, etc.

(f) True kingship.

Th. 348-49
rex est qui posuit metus
et diri mala pectoris.

Od. 2, 16, 15-16
[cui] nec levis somnos timor aut
cupido
sordidus aufert.

Th. 351-52
et numquam stabilis favor
vulgi praecipitis movet.

Od. 3, 2, 19-20
nec sumit aut ponit securis
arbitrio popularis aurae.

Th. 358-62
quem non concutiet cadens
obliqui via fulminis,
non Eurus rapiens mare
aut saevo rapidus freto
ventosi tumor Hadriae.

Od. 3, 3, 4-6
neque Auster,
dux inquieti turbidus Hadriae,
nec fulminantis magna manus Iovis.

Th. 363-64
quem non lancea militis,
non strictus domuit chalybs.

Od. 3, 1, 17-18
destrictus ensis cui super impia
cervice pendet, non, etc.

H. O. 656
sed non strictos respicit enses.

Th. 367-68
occurritque suo libens

Od. 4, 9, 51-52
non ille pro caris amicis

fato nec queritur mori.

Th. 381-84
nil ullis opus est equis,
nil armis et inertibus
telis quae procul ingerit
Parthus.

aut patria timidus perire.

Od. 1, 22, 2-4
non eget Mauris iaculis neque arcu
nec venenatis gravida sagittis,
Fusce, pharetra.

(g) Daring and fate of those who first sailed the sea.

M. 301-02
audax nimium qui freta primus
rate tam fragili perfida rupit.

M. 305-08
dubioque secans aequora cursu
potuit tenui fidere ligno·
inter vitae mortisque vias
nimium gracili limite ducto.

Od. 1, 3, 9-12
ille robur et aes triplex
circa pectus erat, qui fragilem truci
commisit pelago ratem
primus, etc.

Ecl. 4, 31-32
priscae vestigia fraudis
quae temptare Thetim ratibus [iubeant].

Tib. 1, 3, 37-38
nondum caeruleas pinus contemperat undas
effusum ventis praebueratque sinum.

M. 311-12
nondum pluvias
Hyadas poterat vitare ratis.

Od. 1, 3, 14
nec tristis Hyadas nec rabiem Noti.

M. 313-17
non Oleniae lumina caprae,
nec quae sequitur flectitque senex
Attica tardus plaustra Bootes,
nondum Boreas, nondum Zephyrus
nomen habebant.

Od. 1, 3, 12-13
nec timuit praecipitem Africum
decertantem Aquilonibus.

Od. 3, 1, 27-28
nec saevus Arcturi cadentis
impetus aut orientis Haedi.

M. 335-36
bene dissaepti foedera mundi
traxit in unum Thessala pinus.

Od. 1, 3, 21-23
nequiquam deus abscidit
prudens Oceani dissociabili
terras.

M. 318-19
ausus Tiphys pandere vasto
carbasa ponto.

M. 346
palluit audax Tiphys.

Od. 3, 27, 27-28
pontum mediasque fraudes
palluit audax.

(h) The power of music, anger, etc.

M. 625-29
ille vocali genitus Camena,
cuius ad chordas modulante plectro
restitit torrens, siluere venti,
cum suo cantu volucris relicto
adfuit tota comitante silva.

H. F. 571-76
Orpheus, Eurydicen dum repetit suam.
quae silvas et aves saxaque traxerat
ars, quae praebuerat fluminibus moras,
ad cuius sonitum constiterant ferae,
mulcet non solitis vocibus inferos
et surdis resonat clarius in locis.

M. 581-82
quanta cum coniunx viduata taedis
ardet et odit.

M. 591-94
caecus est ignis stimulatus ira
nec regi curat patiturve frenos
aut timet mortem: cupit ire in ipsos
obvius enses.

Od. 1, 12, 7-12
unde vocalem temere insecutae
Orphea silvae,
arte materna rapidos morantem
fluminum lapsus celeres ventos,
blandum et auritas fidibus canoris
ducere quercus.

Od. 3, 11, 13-14
tu potes tigris comitesque silvas
ducere et rivos celeresque morari.

Ep. 2, 3, 392-93
Orpheus
dictus ob hoc lenire tigris rabidosque leones.

Prop. 3, 2, 3-4
Orphea detinuisse feras et concita dicunt
flumina Threicia sustinuisse lyra.

Ars Amat. 2, 377-78
femina quam socii deprensa paelice lecti
ardet.

Od. 1, 16, 9-10
tristes ut irae quas neque Noricus
deterret ensis.

Her. 12, 155
ire animus mediae suadebat in agmina turbae.

Ars Amat. 2, 379
in ferrum flammasque ruit.

(i) Beauty; beauty a fleeting gift.

Pha. 743-47
pulchrior tanto tua forma lucet,
clarior quanto micat orbe pleno
cum suos ignes coeunte cornu
iunxit et curru properante pernox
exerit vultus rubicunda Phoebe.

Od. 1, 12, 46-48
micat inter omnis
Iulium sidus velut inter ignis
luna minores.

Od. 3, 9, 21-22
quamquam sidere pulchrior
illest.
Meta. 2, 722-23
quanto splendidior quam cetera
sidera fulget
Lucifer, et quanto quam Lucifer
aurea Phoebe.
Her. 17, 71-73
quantum, cum fulges radiis argentea
puris,
concedunt flammis sidera cuncta
tuis,
tanto formosis formosior omnibus
illa est.

Pha. 796-97
facies
lucebit Pario marmore clarius.

Od. 1, 19, 5-6
urit me Glycerae nitor,
splendentis Pario marmore purius.

Pha. 798-99
quam grata est facies torva viriliter
et pondus veteris triste supercili.
Pha. 803-04
te frons hirta decet, te brevior coma
nulla lege iacens.

Her. 4, 73-74
quemque vocant aliae vultum
rigidumque trucemque,
pro rigido, Phaedra iudice, fortis
erat.
Her. 4, 77-78
te tuus iste rigor positique sine
arte capilli
et levis egregio pulvis in ore decet.

Pha. 764-65
non sic prata novo vere decentia
aestatis calidae despoliat vapor.

Od. 2, 9, 9-10
non semper idem floribus est honor
vernis.
Od. 4, 7, 9-10
frigora mitescunt Zephyris, ver
proterit aestas
interitura simul.

Pha. 769-72
et gratae capiti deficiunt comae
et fulgor teneris qui radiat genis
momento rapitur nullaque non dies
formonsi spolium corporis abstulit.

Od. 4, 10, 8
vel cur his animis incolumes non
redeunt genae?
Od. 4, 10, 2-5
et, quae nunc umeris involitant

deciderint comae,
nunc et qui color est puniceae flore
prior rosae
mutatus.

Pha. 773
res est forma fugax.

Od. 2, 11, 5-6
fugit retro
levis iuventas et decor.
Epod. 17, 21
fugit iuventas et verecundus color.
Od. 4, 13, 17
quo fugit venus, heu, quove color?

Pha. 761-76
Anceps forma bonum mortalibus,
exigui donum breve temporis,
ut velox celeri pede laberis!
non sic prata novo vere decentia
aestatis calidae despoliat vapor,
saevit solstitio cum medius dies
et noctes brevibus praecipitant rotis
languescunt folio et lilia pallido:
et gratae capiti deficiunt comae
et fulgor teneris qui radiat genis
momento rapitur nullaque non dies
formonsi spolium corporis abstulit.
res est forma fugax: quis sapiens bono
confidat fragili? dum licet, utere.
tempus te tacitum subruit, horaque
semper praeterita deterior subit.

Ars Amat. 2, 113-18
forma bonum fragile est, quantum-
que accedit ad annos,
fit minor et spatio carpitur ipsa suo.
nec violae semperve hyacinthina
lilia florent,
et riget amissa spina relicta rosa.
et tibi iam venient cani, formose,
capilli.
iam venient rugae, quae tibi corpus
arent.
Ars Amat. 3, 61-66
dum licet, et vernos etiamnunc
vivitis annos,
ludite. eunt anni more fluentis aquae.
nec quae praeteriit, iterum revocabi-
tur unda,
nec quae praeteriit hora redire
potest.
utendum est aetate: cito pede labi-
tur aetas,
nec bona tam sequitur, quam bona
prima fuit.
Ars Amat. 3, 73-76
quam cito (me miserum!) laxantur
corpora rugis,
et perit, in nitido qui fuit ore, color:
quasque fuisse tibi canas a virgine
iuras,

spargentur subito per caput omne comae.
Tib. 1, 4, 29-30
quam cito purpureos deperdit terra colores,
quam cito formosas populus alba comas.
Prop. 4, 5, 59-60
dum vernat sanguis, dum rugis integer annus,
utere, ne quid cras libet ab ore dies!
Anth. Lat. (Riese), 646, 49-50
collige, virgo, rosas, dum flos novus et nova pubes,
et memor esto, alvum sic properare tuum.

Properly added here also as a part of Seneca's rhetorical technique are many passages from the choruses of poetic material used in common by Horace, Ovid, and Vergil, but without direct application, at least on both sides, to philosophical themes: *H. F.* 139-40, cf. *Od.* 1, 4, 4; *H. F.* 141 ludit prato liber aperto . . . iuvencus, cf. *Od.* 1, 18, 9 ludit herboso pecus omne campo; *H. F.* 142, cf. *Od.* 3, 13, 4; *H. F.* 179, cf. *Od.* 3, 28, 6 and 4, 13, 16; *H. F.* 185, cf. *Od.* 2, 20, 8; *H. F.* 882, cf. *Od.* 2, 12, 6; *H. F.* 893 f., cf. *Od.* 1, 7, 23; *H. F.* 1074, cf. *Od.* 1, 4, 13 f.; *H. F.* 1129, cf. *Od.* 3, 12, 10 f.; *Tr.* 70, cf. *Od.* 3, 3, 26; *Tr.* 73, cf. *Od.* 1, 9, 1 and 3, 25, 10; *Tr.* 85 ff., cf. *Od.* 2, 1, 22; *Tr.* 820 urbibus centum spatiosa Crete, cf. *Od.* 3, 27, 33 f. centum tetigit potentem oppidis Creten; *Tr.* 850, cf. *Od.* 4, 2, 17; *M.* 65, cf. *C. S.* 59 f., *Od.* 1, 17, 14-16; *M.* 85, cf. *Od.* 3, 3, 14-15; *M.* 99, cf. *Od.* 4, 10, 4; *Pha.* 737, cf. *Od.* 2, 16, 23; *Oe.* 114, cf. *Ep.* 1, 1, 45 and 1, 6, 6; *Oe.* 115, cf. *Od.* 2, 9, 24; *Oe.* 117, cf. *Od.* 1, 29, 1; 2, 12, 24; 3, 24, 2; *Oe.* 118, cf. *Od.* 1, 19, 11; *Oe.* 149, cf. *Od.* 1, 17, 18; 4, 4, 50; *Epod.* 16, 20; *Oe.* 405 (cf. *H. O.* 1518) lucidum caeli decus, cf. *C. S.* 2 lucidum caeli decus; *Oe.* 430, cf. *Od.* 3, 25, 20; *Oe.* 469, cf. *Od.* 3, 8, 23; *Oe.* 473, cf. *Od.* 3, 24, 37; *Oe.* 495 f., cf. *Od.* 2, 19, 10-12; *Oe.* 499, cf. *Od.* 3, 20, 14; *Oe.* 502, cf. *Od.* 1, 3, 40; *Oe.* 732-34, cf. *Od.* 2, 1, 17 f.; *A.* 310, cf. *Od.* 4, 6, 37; *A.* 328 f., cf. *Od.* 3, 4, 60; *A.* 334, cf. *Od.* 2, 1, 40; *A.* 340 f., cf. *Od.* 3, 4, 42-44; *A.* 342-47, cf. *Od.* 3, 4, 50-52; *A.* 350 f., cf. *Od.* 1, 7, 8; *A.* 370, cf. *Od.* 4, 16, 7; *A.* 404-07, cf. *Od.* 1, 2, 35; *A.* 670-77, cf. *Od.* 4, 12, 5-8; *A.* 769-71 defessus senex | ad ora ludentes aquas | non captat oblitus sitim, cf. *Sat.* 1, 1, 68 f. Tantalus a labris sitiens fugientia captat flumina; *Th.* 134 f., cf. *Od.* 3, 6, 46-48; *Th.* 574 f. iam silet murmur grave classicorum, | iam tacet stridor litui strepentis

cf. *Od.* 2, 1, 17 f. iam nunc minaci murmure cornuum | perstringis auris, iam litui strepunt; *Th.* 583, cf. *Epod.* 17, 33; *Th.* 588f., cf. *Od.* 1, 12, 29 f.; *Th.* 801, cf. *Od.* 3, 6, 43; 3, 13, 11; *H. O.* 1036 ff., cf. *Od.* 1, 12, 9 f.; 3, 11, 14; *H. O.* 1091, cf. *Od.* 2, 9, 9; *H. O.* 1093-96, cf. 1, 12, 14-16; *H. O.* 1525-27, cf. *Od.* 1, 4, 16 f.; *H. O.* 1546, cf. *Od.* 3, 14, 22; *Oc.* 814-16, cf. *Od.* 2, 4, 2-8; *Tr.* 1039-41 mare cum viderent, | et nihil praeter mare cum viderent | unici terris homines relicti, cf. *Meta.* 1, 324-26 liquidis stagnare paludibus orbem | et superesse virum de tot modo milibus unum | et superesse videt de tot modo milibus unam; *M.* 111-14, cf. *Her.* 12, 138 f.; *M.* 646-49, cf. *Ars Amat.* 2, 110; *M.* 656, cf. *Meta.* 12, 450; *M.* 662 f., cf. *Ars Amat.* 3, 19 f.; *M.* 851-61, cf. *Meta.* 465-70; *M.* 862-65, cf. *Meta.* 13, 546 f.; *Meta.* 6, 636 f.; *Fast.* 4, 457-62; *Oe.* 752 f., cf. *Meta.* 3, 194; *Med. Form.* 59; *Oe.* 760 f. donec placidi fontis in unda | cornua vidit vultusque feros, cf. *Meta.* 3, 200 ut vero vultus et cornua vidit in unda; *Oe.* 762 f., cf. *Meta.* 3, 163 f.; *A.* 656-58, cf. *Meta.* 13, 408 f.; *Tr.* 141 Sigea premis litora truncus, cf. *Aen.* 2, 557 iacet ingens litore truncus; *M.* 351, cf. *Ecl.* 6, 75; *M.* 373 f., cf. *Ecl.* 1, 62; *Pha.* 810 f., cf. *Georg.* 3, 89 f.; *Oe.* 167 f. durus senio navita crudo, cf. *Aen.* 6, 304 iam senior, sed cruda deo viridisque senectus; *A.* 627 f., cf. *Aen.* 2, 31 f.; *A.* 629-31, cf. *Aen.* 2, 237 and 242 f.; *A.* 632 f., cf. *Aen.* 2, 36-38; *A.* 638 f., cf. *Aen.* 2, 238 f.; *A.* 651 f., cf. *Aen.* 2, 234; *H. O.* 178-80 alio 2, 31 f.; *A.* 729-31 cf. *Aen.* 2, 237 and 242 f.; *A.* 632 f., cf. *Aen.* 2, 36- *A.* 638 f., cf. *Aen.* 2, 238 f.; *A.* 651 f., cf. *Aen.* 2, 234; *H. O.* 178-80 alio nostras fortuna vocat | lacrimas, alias flere ruinas | me fata iubent, cf. *Aen.* 11, 96 f. nos alias hinc ad lacrimas eodem horrida belli | fata vocant.

DECLAMATION

The art of declamation,[1] usually mentioned in connection with the rhetor,[2] is not covered by any single rhetorical term. Quintilian has much to say about declamation as an instrument of education,[3] but little about its technique.[4] There are, however, passages in both Quintilian and Cicero showing the importance attached in ancient times to effective delivery and the appropriate use of the voice, eyes, head, and other members of the

[1] For a general discussion of its distinctive quality, content, and form as an element of style, see Norden, *op. cit.* 1, 273-90; Rohde, *Der griech. Roman*, 3rd ed. Leipzig, 1914, pp. 310-23. A good brief history of declamation is given by Bornecque, *op. cit.* pp. 39-48.

[2] A succinct definition of the rhetor's work is found in Sen. *Contr.* 9, *praef.* 1: *qui declamationem parat scribit non ut vincat, sed ut placeat. omnia itaque lenocinia conquirit; argumentationes, quia molestae sunt et minimum habent floris, relinquit; sententiis, explicationibus audientis delinire contentus est. cupit enim se adprobare, non causam.*

[3] See 2, 10, 1-4; 2, 20, 4; 5, 12, 17; 10, 2, 12; 10, 5, 14.

[4] Cf., however, 11, 3, 181 f., where we are told that niceties of gesture and the observance of all the troublesome varieties of stops, intervals, and inflections of tones that move the feelings are of less importance to the orator than to the actor, who *dubitationis moras, vocis flexus, varias manus, diversos nutus adhibebit.*

body by the speaker.[5] The tragedies of Seneca, in which the feelings move regularly at extremes, were without doubt written with a view to giving the actor or declaimer suitable material for energetic declamation. Opportunity for f[illegible] is [illegible] various kinds of expression which, to be effecti[illegible]

1. Parts [illegible] which the countenance and voice of the [illegible] change [illegible] change of feeling, e.g. *H. F.* 108-11: Jun[illegible] mad the frenzy must first be her[illegible] cur non furis? | me me, sorores [illegible] primam, etc.; *Tr.* 888-90: Andromache at Helen's proposal to wed Polyxena to Pyrrhus, hoc derat [illegible] Phrygibus eversis malur[illegible] fragrant strata passim Per[illegible] coniugale tempus! [illegible] Medea discovering Jason's [illegible] excidimus tibi? [illegible] hoc age, omnis [illegible]ires et artes; *Oe.* 1050 f.: Oedipus to himself after Jocasta's [illegible] when starting into exile, ingredere praeceps, lubricos ponens gradus. i profuge vade—siste, ne in matrem incidas; *Th.* 95-97: the ghost of Tantalus seeks to prevent further crime in the house of Pelops, stabo et arcebo scelus— quid ora terres verbere et tortos ferox | minaris angues? *H. O.* 304 f.: Deianira will not admit Iole as a rival for Hercules' affections, iam displicemus, capta praelata est mihi. non praeferetur. Other instances are: *H. F.* 84, 274 f., 307 f., 389 f., 503, 644, 1147, 1159, 1193, 1199, 1213, 1340 f., *Tr.* 475 f., 607 f., 678-80, 733-35, *M.* 25, 138-40, 919-21, 933-35, 938 f., *Phn.* 425, 595 f., 655, 719, *Oe.* 608, 1035, *A.* 43, 550, 883, *Th.* 67, 200, 240, 265, 273, 283 f., 324 f., 684, 911 f., 985, 1075, *H. O.* 93, 272, 286 f., 309, 310, 724, 858 f., 1191, 1231 f., 1250, 1343-45, 1365, 1401, 1447, 1644, 1721 f., 1766, 1853, *Pho.* 39 f., 48-50, 155, 158, 215, 240, 449 f., 583 f., *Oc.* 107, 243 f., 604 f. A clear and forceful enunciation is essential also to certain stereotyped forms of transition, as *H. F.* 19 sed vetera querimur; *H. F.* 63 levia sed nimium queror; *H. F.* 295 magna sed nimium loquor; *H. O.* 151 quae prima querar? *H. O.* 215 quid vestra queror fata? *M.* 26 querelas verbaque in cassum sero? *H. F.* 633 cur diem questu tero? *Tr.* 41 sed quid ruinas urbis eversae gemis? *Phn.* 356 quid plura canam? *H. F.* 249 quid ista prosunt? *H. F.* 976, 1193, *Th.* 992, *H. O.* 307, 1432, 1441

[5] Cf. Quint. 2, 10, 10: *si vero in ostentationem comparetur declamatio, sane paulum aliquid inclinare ad voluptatem audientium debemus.* The tone required was always passionate; cf. Sen. *Contr.* 3, *praef.* 7: *genus dicendi non remissum aut languidum sed ardens et concitatum.* Delivery was considered the most important factor in successful oratory; cf. Cic. *De Orat.* 3, 56, 213: *actio, inquam, in dicendo una dominatur; sine hac summus orator in numero nullo potest, mediocris hac instructus summos saepe superare.* Quoting a pathetic passage from a speech by Gaius Gracchus, Cicero continues (*loc. cit.*): *quae sic ab illo esse acta constabat oculis, voce, gestu, inimici ut lacrimas tenere non possent;* see also what is said of Antonius in Cic. *Brut.* 38, 1: *gestus erat non verba exprimens, sed cum sententiis congruens, manus, umeri, latera, supplosio pedis, status, incessus omnisque motus.*

quid hoc? *H. F.* 939, *Oe.* 911, *Th.* 985, *H. O.* 1015, 1755 sed quid hoc? *H. F.* 1042, *Pha.* 705, *Oe.* 353, A. 868, *Th.* 421 quid hoc est? *H. O.* 1595 heu quid hoc?

2. Showing the changing emotions of persons hesitating and deliberating over a situation or course of action. Excellent illustrations are found in *Tr.* 642-62: Andromache choosing between the surrender of the living Astyanax and the destruction of dead Hector's tomb, quid agimus? animum distrahit geminus timor: | hinc natus, illinc coniugis sacri cinis. | pars utra vincet? . . . vivat [Hector], ut possit tuos | referre vultus— prorutus tumulo cinis | mergetur? ossa fluctibus spargi sinam | disiecta vastis? potius hic mortem oppetat. | poteris nefandae deditum mater neci | videre? . . . ingrata, dubitas? Hector est illinc tuus— | erras: utrimque est Hector; . . . | utrique parci non potest: quid iam facis? | serva e duobus, anime, quem Danai timent; *Tr.* 686-91: Andromache wavering between the domolition of Hector's tomb and an entreaty to Ulysses to spare her son; *M.* 893-96: Medea considering flight or vengeance; *M.* 934-39: Medea ponders the death of her children; *M.* 986-92: Medea alternates between sorrow and joy for having slain her son; *Pha.* 425-29: the nurse hesitates to approach Hippolytus; *Pha.* 592-99: Phaedra resolving to address Hippolytus; *Oe.* 933-52: Oedipus meditates upon a punishment to match his crime; *Oe.* 1024-32: Jocasta resolving to share Oedipus; punishment; *Oe.* 1034-39: Jocasta considering the sword's fatal thrust' *A.* 108-24: Clytemnestra vacillates between honor's way, wiles, and vengeful crime; *A.* 192-202: Clytemnestra urging herself on to Agamemnon's murder; *Th.* 270-86: Atreus meditating vengeance that shall surpass all that has gone before; *H. O.* 307-14: Deianira fanning into flame her failing grief and anger; *H. O.* 842-47 and 855-70: Deianira repentant for the fatal injury to Hercules, and considering ways for the accomplishment of her own death; *Oc.* 662-68: Octavia hesitant at abandoning Nero's palace; *Oc.* 958-64: Octavia resisting yet inviting the death to which fate has assigned her.

3. Portraying the emotion of persons represented as perceiving a vision, e.g. *H. F.* 939-52: Hercules as the madness inspired by Juno begins to come upon him, sed quid hoc? medium diem | cinxere tenebras. Phoebus obscuro meat | sine nube vultu. quis diem retro fugat | agitque in ortus? unde nox atrum caput | ignota profert? unde tot stellae polum | implent diurnae? primus en noster labor | caeli refulget parte non minima leo | iraque totus fervet et morsus parat, etc.; see also *H. F.* 976-86 quid hoc? Gigantes arma pestiferi movent. | profugit umbras Tityos ac lacerum gerens | et inane pectus quam prope a caelo stetit. | labat Cithaeron, alta Pellene tremit | marcentque Tempe. rapuit hic Pindi iuga, | hic rapuit Oeten, saevit horrendum Mimans, | etc.; *H. F.* 1002-09: Amphitryon beholding the pitiful death of Hercules' son within the palace; *Tr.*

683-86: Andromache imagines Hector's ghost as coming to aid her; *M.* 787-92: Medea chanting her incantation sees the moon in eclipse; *M.* 958-66: Medea pursued (as she thinks) by the furies avenging the murder of her brother, quonam ista tendit turba Furiarum impotens? | quem quaerit aut quo flammeos ictus parat, | aut cui cruentas agmen infernum faces | intentat? ingens anguis excusso sonat | tortus flagello. quem trabe infesta petit | Megaera? cuius umbra dispersis venit | incerta membris? frater est, poenas petit, etc.; *A.* 45-52: the ghost of Thyestes sees weapons, bloodshed, and crime in the house of Agamemnon; *A.* 728-58: Cassandra foresees the doom of Agamemnon at the hands of Aegisthus and Clytemnestra; A. 875-909: Cassandra beholds the murder of Agamemnon within the palace; *H. O.* 1003-14: Deianira sees the Furies in pursuit and the punishments that are inflicted in the world below; *H. O.* 1432-46: Hercules in his delirium imagines the heavens opened to him and himself looking down on Trachin; *Pho.* 39-44: Oedipus beholds Laius who seeks him with threatening hands; *Pho.* 394-400: a messenger bids Jocasta observe the hostile battle-lines in the fury of conflict; *Oc.* 614-17: the ghost of Agrippina seems to see her husband's ghost.

4. Embodying entreaties, supplications, imprecations, etc., as in *H. F.* 516-20: Amphitryon prays Jupiter and Hercules to check the impious hand of Lycus, pro numinum vis summa, pro caelestium | rector parensque, cuius excussis tremunt | humana telis, impiam regis feri | compesce dextram! quid deos frustra precor? | ubicumque es, audi, nate; *H. F.* 592-604: Hercules beseeches Phoebus for pardon for bringing to light things hidden in the world below; *H. F.* 658-61: Theseus prays that it be allowable to tell of the lower world; *H. F.* 927-39: Hercules with sacrifice to Jupiter prays for universal peace; *H. F.* 1054-81: the chorus prays for Hercules' return to sanity; *H. F.* 1202-15: Hercules invokes Jupiter's lightnings, some wild force of nature to destroy him, or else (*H. F.* 1221-25) earth to hide him in remotest Tartarus; *H. F.* 1246-52: Amphitryon entreats Hercules to spare himself as a comfort for a father's declining years; *Tr.* 694-704: Andromache pleads with Ulysses for pity, wishing him happiness in his own household, in wife, father, son; *M.* 1-19: Medea imprecates the vengeance of gods above and below upon Creon and Creusa, calls down (*M.* 20-25) a train of curses upon Jason, and begs (*M.* 32-36) to move through the air in her father's chariot; *M.* 285-90: Medea pleads with Creon to postpone her banishment, entreats (*M.* 478-82) Jason for mercy, prays Jupiter (*M.* 531-35) with his lightning to decide between her own and Jason's guilt, and invokes (*M.* 740-51) as aids in her magic rites the gods of the infernal regions, the shades of the wicked dead, and the moon-goddess Hecate; *Pha.* 246-48: the nurse implores Phaedra to check her mad course, and supplicates Diana (*Pha.* 406-23) to conquer the unyielding heart of Hippolytus; *Pha.* 671-83: Hippolytus prays Jupiter to

destroy the world and him with it for having inspired his stepmother with an unlawful love; *Pha.* 945-58: Theseus prays Neptune to destroy Hippolytus, en perage donum triste, regnator freti! | non cernat ultra lucidum Hippolytus diem | adeatque manes iuvenis iratos patri. | fer abominandam nunc opem nato, parens; | . . . redde nunc pactam fidem. | genitor, moraris? cur adhuc undae silent? | nunc atra ventis nubila impellentibus | subtexe noctem, sidera et caelum eripe, | effunde pontum, vulgus aequoreum cie | fluctusque ab imo tumidus Oceano voca; *Pha.* 1159-63: Phaedra implores Neptune to send against her the monsters of the deep; *Pha.* 1201-06: Theseus appeals to Avernus, Lethe, and the monsters of the deep to receive him, and invokes upon himself (*Pha.* 1229-42) the punishments of the lower world; *Oe.* 248-73: Oedipus invokes a curse against the slayer of Laius; *Oe.* 868-75, (926-33, 942-49): Oedipus' imprecation at the disclosure of his guilt; *Th.* 25-53: the Fury's curse upon the sinful house of Pelops; *Th.* 1012-19: Thyestes' prayer to Earth to bury beneath Acheron both himself and his brother; *Th.* 1068-96: Thyestes in a frenzy of exclamation and apostrophe invokes sea, land, night, gods above and below to hear his cry of woe, and prays Jupiter to destroy the universe or else envelop it with everlasting darkness; *H. O.* 185-95: Iole begs for a form to match the sadness of her tears; *H. O.* 256-66: Deianira appeals to Juno to send some wild beast or monster against Hercules, or else use her as an instrument to punish him; *H. O.* 541-62: Deianira prays Cupid to inspire Hercules with love for her, begs Jupiter (*H. O.* 847-54) to destroy her with his thunderbolts, asks (*H. O.* 938-48) to undergo some dreadful punishment of the underworld, and pleads for death (*H. O.* 976-82) at the hands of Hercules; *H. O.* 1304-31: Hercules in agony begs Jove to smite him, or let him suffer the worst from Titans, gods, and earth; *H. O.* 1587-94: Hercules prays Jupiter that no dread oppressor of earth may arise, but if so, to grant the forsaken world another champion, and beseeches Jupiter (*H. O.* 1696-1712) to admit him to the stars, or else doom him again to the Stygian pools; *Pho.* 535-42: Jocasta entreats her warring sons to turn back their standards.

5. Passionate soliloquies, e.g. *H. F.* 1138-73: the despair and remorse of Hercules as he again comes to his senses and recognizes his dead wife and children; *M.* 431-46: Jason laments the hard lot assigned him by fate, in which he must either desert Medea or lose his own life; *Pha.* 1184-90: Phaedra laments over the mangled body of Hippolytus, morere, si casta es, viro; | si incesta, amori. coniugis thalamos petam | tanto impiatos facinore? hoc derat nefas, | ut vindicato sancta fruereris toro. | o mors amoris una sedamen mali, | o mors pudoris maximum laesi decus, | confugimus ad te; pande placatos sinus; *A.* 226-33: Aegisthus facing the hour of his doom; *Th.* 176-204: Atreus meditating vengeance on Thyestes; *Th.* 423-28: Thyestes attempting to restore his faltering courage, on return

to Argos from banishment; *Th.* 885-901: Atreus exulting over his plan for vengeance; *Oc.* 377-435: Seneca meditating on Fortune (who raises to high position only to overwhelm with greater ruin), and reflecting that the better and happier ages of the world have been succeeded by the present one of sin and luxury; *Oc.* 820-43: Nero planning the death of Octavia and condemning the people who have risen in her favor. Very similar in character to the soliloquies are occasionally the aside remarks of speakers, as in *Tr.* 607-18: Ulysses considering the truth of Andromache's statement that Astyanax is dead, quid agis, Ulixe? Danaidae credent tibi: | tu cui? parenti—fingit an quisquam hoc parens, | nec abominandae mortis auspicium pavet? | auspicia metuunt qui nihil maius timent. | fidem alligavit iure iurando suam—| si peierat, timere quid gravius potest? | nunc advoca astus, anime, nunc fraudes, dolos, | nunc totum Ulixen; veritas numquam perit. | scrutare matrem. maeret, inlacrimat, gemit; | sed et huc et illuc anxios gressus refert | missasque voces aure sollicita excipit; | magis haec timet, quam maeret. ingenio est opus; *M.* 397-425: Medea considering the limits of her hate and vengeance.

6. Vehement assertions, embodying concrete illustrations of perpetuity, or of the impossible.[6] Most of Seneca's examples are in the negative form

[6] Technically known as σχῆμα ἐκ (ἀπὸ) τοῦ ἀδυνάτου, although the term is not employed either by the ancient grammarians and scholiasts, or by the major rhetoricians (Aristotle, Cicero, Auctor ad Her., Quintilian), or by the minor writers found in the *Rhet. Gr.*, or by the *Rhet. Latin. Minor.* An exception is Fortunatianus, *Rhet. Latin. Minor.* Halm's ed. (1863), 83, 24, who classes it as a species of *causarum ἀσυστάτων* (incongruous cases) and illustrates: *cum id in themate ponitur, quod sit contra rerum naturae fidem*, etc. Every ἀδύνατον is, of course, a form of hyperbole, and is so regarded by Demetr. Phaler. Περὶ Ἑρμηνείας (*De Elocut.*), Rademacher's ed. Leipzig, 1901, p. 29, §§124 f.: τριττὴ δέ ἐστιν [ἡ ὑπερβολή]. ἢ γὰρ καθ' ὁμοιότητα ἐκφέρεται, ὡς τὸ θέειν δ' ἀνέμοισιν ὁμοῖοι, ἢ καθ' ὑπερόχην, ὡς τὸ λευκότεροι χιόνος, ἢ κατὰ τὸ ἀδύνατον, ὡς τὸ οὐρανῷ ἐστήριξε κάρη. Πᾶσα μὲν οὖν ὑπερβολὴ ἀδύνατός ἐστιν (οὔτε γὰρ ἂν χιόνος λευκότερον γένοιτο, οὐτ' ἂν ἀνέμῳ θέειν ὅμοιον), αὕτη μέντοι ἡ τρίτη ὑπερβολὴ εἰρημένη ἐξαιρέτως ὀνομάζεται ἀδύνατος. Since hyperbole is the exaggeration of the truth, a statement of a thing that does not exist, or of a condition or action that is not true (*veritatis superlatio atque traiectio*), and an ἀδύνατον is the asseveration of the impossible, the non-existent, the non-occurring, both affirm the impossible.

This figure, variously developed, is a favorite one with poets and rhetors. See examples in Sen. Rhet. *Contr.* 1, 5, 2: *Retro amnes fluant, sol contrario cursu orbem ducat, confugiat sacrilegus ad aras: rapta raptorem vindicat;* cf. Smith, *De arte rhetorica*, etc. 114: *hoc totum genus rhetoricum habet sonum . . . similitudo quoque quam loci inter se habent et nimia longitudo usum imitationemque arguant.* Ordinarily a single ἀδύνατον does not occur, but a series, an enumeration, which, as a study of the examples shows, tend to become stereotyped and proverbial. The oldest extant instance is the oath of Achilles in *Il.* 1, 234 ff. (imitated *Aen.* 12, 197 ff.). The figure is ordinarily composed of two parts, (a) that which the speaker considers impossible and which is by him set off against (b) the second containing that which is by nature impossible. More specifically the forms of statement set up are: (a) that the most impossible of things or conditions will come true sooner than the thing or condition which the writer mentions is realized; (b) if the thing or condition mentioned is possible of realization, that thing or condition is possible which the laws of nature make impossible. For examples (which include few

of statement,[7] as *H. F.* 373-78: Megara will not touch the hand of Lycus, stained with her father's blood and the double murder of her brothers, prius | extinguet ortus, referet occasus diem, | pax ante fida nivibus et flammis erit | et Scylla Siculum iunget Ausonio latus, | priusque multo vicibus alternis fugax | Euripus unda stabit Euboica piger; *Tr.* 558-62: Andromache could never fail in a mother's loyalty to her son, non hostilibus | confossa telis pectus aut vinclis manus | secantibus praestricta, non acri latus | utrumque flamma cincta maternam fidem | umquam exuissem; *M.* 401-05; Medea's thirst for vengeance will not be appeased, dum terra caelum media libratum feret | nitidusque certas mundus evolvet vices | numerusque harenis derit et solem dies, | noctemque sequentur astra, dum siccas polus | versabit Arctos, flumina in pontum cadent; *Pha.* 568-73: never can Hippolytus overcome his hatred for womankind, ignibus iunges aquas | et amica ratibus ante promittet vada | incerta Syrtis, ante ab extremo sinu | Hesperia Tethys lucidum attolet diem | et ora damnis blanda praebebunt lupi, | quam victus animum feminae mitem geram; *Pha.* 930-41: never shall Hippolytus escape by flight the penalty for his crime, te licet terra ultimo | summota mundo dirimat Oceani plagis | orbemque nostris pedibus obversum colas, | licet in recessu penitus extremo abditus | horrifera celsi regna transieris poli | hiemesque supra positus et canas nives | gelidi frementes liqueris Boreae minas | post te furentes, sceleribus poenas dabis. | . . . nullus obstabit locus; *Th.* 476-82: Atreus will never love his brother, aetherias prius | perfundet Arctos pontus et Siculi rapax | consistet aestus unda et Ionio seges | matura pelago surget et lucem dabit | nox atra terris, ante cum flammis aquae, | cum morte vita, cum mari ventus fidem | foedusque iungent; *H. O.* 280-83: Deianira will never go unavenged, num | flamma cursus pariter et torrens ferent | et ursa pontum sicca caeruleum bibet? | non ibo inulta; *H. O.* 335-37: never will Thessaly's dames see Deianira abandoned for Iole, ante ab occasu dies | nascetur, Indos ante glacialis polus | Scythasve tepida Phoebus inficiet rota; *H. O.* 467-71: by no charm of magic power can Hercules' will be bent, carmine in terras mago | descendat astris Luna desertis licet |

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of the numerous instances in Seneca), see Smith, *Elegies of Tibullus*, 1913 (n. on 1, 4, 65 f.); Shorey, *Horace, Odes and Epodes*, 1910 (n. on *Epod.* 16, 25 with comment, "this rhetoric of impossibles"); Pirrone, *Athenaeum* (Italian), 2 (1914), pp. 38-45; Sentieri, *ibid.* 7 (1919), pp. 179-84; Heim, *Incantamenta magica*, Diss. Leipzig, 1892 (reprinted from *Annal. Philol.* Suppl. 19), pp. 491 f.

[7] Cf. Ribbeck, *Röm. Dicht.* 3, 73: "Ebenso ins Weite und Wilde versteigen sie [Helden und Heldinnen] sich, wenn sie, z. B. ein„ niemals" bekräftigen wollen: „eher werden sich die Gesetze der „Natur umkehren," als dies oder jenes geschieht, ist eine ihrer Lieblingswendungen, wobei dann von der Kunst der rhetorischen „Erweiterung" verschwenderischer Gebrauch gemacht wird"; Steele, *A. J. P.* 48 (1922), 9: "Another series showing [rhetorical] variations are the passages [in Seneca's tragedies] giving possible (as long as) and impossible (sooner than) conditions in nature." For these possible (positive) forms of statement, see n. 8 below.

et bruma messes videat et cantu fugax | stet deprehensum fulmen et versa vice | medius coactis ferveat stellis dies; *H. O.* 1377-95: no cry of pain, no groan would issue from the lips of Hercules, though nature, gods, and monsters subject him to violence and torture, si me catenis horridus vinctum suis | praeberet avidae Caucasus volucri dapem, | . . . si vagae Symplegades | utraque premerent rupe . . . Pindus incumbat mihi | atque Haemus et qui Thracios fluctus Athos | frangit Iovisque fulmen excipiens Mimas: | . . . mille decurrant ferae | pariterque lacerent, hinc feris clangoribus | aetheria me Stymphalis, hinc taurus minas | . . . surgat hinc illinc nemus | artusque nostros durus immittat Sinis, etc.; *H. O.* 1582-84: nature will reverse her laws sooner than the nations shall cease to praise Hercules, ante nascetur seges in profundo | vel fretum dulci resonabit unda, | ante descendet glacialis ursae | sidus et ponto vetito fruetur; *Pho.* 85-89: no child so innocent as Antigone can be the offspring of guilty Oedipus, unless nature has reversed herself, regeret in fontem citas | revolutus undas amnis, et noctem afferet | Phoebea lampas, Hesperus faciet diem; | ut ad miserias aliquid accedat meas, | pii quoque erimus; *Oc.* 86-88: never can Octavia win brutal Nero's heart, vincam saevos ante leones | tigresque truces, | fera quam saevi corda tyranni; *Oc.* 222-24: the soul of Octavia can never be one with that of her impious husband, iungentur ante saeva sideribus freta, | et ignis undae, Tartaro tristi polus, | lux alma tenebris, roscidae nocti dies.

Examples in positive form[8] and giving illustrations of extremes in action or state or perpetuity are: *Pha.* 233-35: Phaedra tells the nurse that she will follow Hippolytus, hunc in nivosi collis haerentem iugis, | et aspera agili saxa calcantem pede | sequi per alta nemora, per montes placet; *Pha.* 700-03 te vel per ignes, per mare insanum sequar | rupesque et amnes, unda quos torrens rapit; | quacumque gressus tuleris hac amens agar; *Oe.* 504-08: the chorus will venerate Bacchus, lucida dum current annosi sidera mundi, | Oceanus clausum dum fluctibus ambiet orbem | Lunaque dimissos dum plena recolliget ignes, | dum matutinos praedicet Lucifer ortus | altaque caeruleum dum Nerea nesciet Arctos; *H. O.* 1576-79: the world will know of Hercules and his deeds, vere dum flores venient tepenti | vel comam silvis revocabit aestas | pomaque autumno fugiente cedent, | vel comam silvis hiemes recident.

7. Expressions of ambiguous, obscure, enigmatic, or paradoxical character. Their real meaning, latent in some word or phrase, is discovered by

[8] By the logic of negatives these positive statements are none the less ἀδύνατα in essence. An averment of the extreme in action or state, or of perpetuity is a virtual denial of the opposite—limitation in action or state or time. The familiar example of *Aen.* 1, 607 ff. *in freta dum fluvii current, dum montibus umbrae | lustrabunt, convexa polus dum sidera pascet, | semper honos nomenque tuum laudesque manebunt = in freta cum fluvii non current,* etc. *tum honos nomenque tuum . . . non manebunt.*

the penetration of the hearer into the look of the speaker, and in the emphasis of voice employed by him;[9] see *H. F.* 500 dest una numero Danais: explebo nefas, i.e. Megara will murder her husband Lycus (even as the daughters of Danaüs murdered their husbands); *H. F.* 1225 f. Tartari ad finem ultimum mansurus ibo, i.e. Hercules will not return as he did before; *Tr.* 342 f. ex virginis concepte furtivo stupro | et ex Achille nate, sed nondum viro, i.e. Pyrrhus (according to Agamemnon's taunt) is less than a man; *Tr.* 454 f. Troia quod cecidit gemis? | utinam iaceret tota, i.e. including the tower from which Astyanax is to be hurled; *Tr.* 791 i, vade liber, liberos Troas vide, i.e. Astyanax by his death will escape slavery, as did his kinsmen who died free rather than live enslaved; *Tr.* 1083 et tota populo silva suspenso tremit, meaning that the people are either clinging to the trees or are suspended between hope and fear; *M.* 476 membra non revicturi senis, i.e. Pelias' age could not be renewed, as his daughters foolishly believed; *m.* 632 f. contigit notam Styga Tartarumque, non rediturus, i.e. Orpheus will not return as on a former visit; *Pha.* 623 miserere viduae, i.e. Phaedra invites Hippolytus to take the place of her husband Theseus; *Pha.* 1241 f. recipe me aeterna domo non exiturum, i.e. Theseus, contrary to his former experience, will not return; *Oe.* 656-58 repetet incertus viae . . . triste praetemptans iter . . . auferam caelum pater, i.e. Oedipus will blind himself; *Oe.* 749 f. illa Herculeae norint Thebae proelia fratrum, i.e. may Thebes know no more or worse struggles than that between the brothers who sprang from the dragon's teeth; *Oe.* 797 tangis in ipsos metus, i.e. Oedipus fears he will become the husband of his own mother; *Oe.* 898 nomen eripuit freto, i.e. Icarus, losing his life, was immortalized by giving the sea his name; *A.* 301 haec [domus] vacat regi ac viro, i.e. Aegisthus is neither king nor husband; *A.* 790 optatus ille portus aerumnis adest, i.e. death is near; *A.* 791 festus [dies] et Troiae fuit, i.e. the festal day at Argos is ill-omened for Agamemnon; *A.* 792 cecidit ante aras pater, i.e. Priam's murder at the altar augurs ill for Agamemnon; *A.* 795 Helena ubi est Troiam puto, i.e. as Helen brought woe to Troy, so will Clytemnestra to Argos; *A.* 796 libertas adest, Cassandra, meaning that her death is near; *Th.* 545 ego destinatas victimas superis dabo, i.e. Atreus means that he will slay Thyestes' sons and offer them to the father; *Th.* 976-79 hic esse natos crede in amplexu patris. | hic sunt eruntque; nulla pars prolis tuae | tibi subtrahetur. ora quae exoptas dabo | totumque turba iam sua implebo patrem, i.e. Thyestes has devoured his own sons; *Th.* 998 et tibi illos

[9] The generic term used for these kinds of expression is ἔμφασις; cf. Quint. 9, 2, 64: *es emphasis etiam inter figuras, cum ex aliquo dicto latens aliquid eruitur;* Volkmann, *Rhet. der Griech. und Röm.* 445 f. (with examples): "die ἔμφασις, die einen tieferen Sinn gewährt, als die Worte an sich enthalten. Die eine Art derselben deutet mehr an, als sie sagt, die andere selbst das, was sie nicht sagt"; *Rhet. Latin. Minor.* 517, 10; *Rhet. Gr.* (Spengel's ed. 1856), 3, 65, 27; 3,144, 27; 3, 199, 14.

[natos] nullus eripiet dies, i.e. Thyestes has eaten them; *H. O.* 657 aurea miscet pocula sanguis, i.e. only in such a cup as Atreus offered Thyestes; *Pho.* 50 discede, virgo, i.e. Oedipus fears he will defile Antigone; *Pho.* 261 f. occidi patrem, sed matrem amavi, i.e. Oedipus by the sin of incest committed a crime worse than murder.

Enigma or riddle is found in *Tr.* 603 f. ut luce caruit: inter extinctos iacet | datusque tumulo debita exanimis tulit, i.e. Astyanax is concealed within the tomb of the dead Hector; *Th.* 1030 f. quicquid e natis tuis | superest habes, quodcumque non superest habes, i.e. Thyestes has just consumed his sons; *Pho.* 134-37 avi gener patrisque rivalis sui, | frater suorum liberum et fratrum parens; | uno avia partu liberos peperit viro, | sibi et nepotes, i.e. Oedipus became the husband of his mother Jocasta.

Paradox is illustrated by *H. F.* 565 et mortis dominus pertimuit mori, i.e. Pluto, although lord of death, was terrified by Hercules' invasion of his realm; *H. F.* 726 f. est ipse dominus, cuius aspectus timet | quicquid timetur, i.e. Pluto's dreadful presence is a terror even to the terrifying monsters of Hades; *Tr.* 55 f. caret sepulcro Priamus et flamma indiget | ardente Troia, i.e. Priam's body could not be burned (as was his due), although Troy was destroyed by flames; *Tr.* 741 nullas habet spes Troia, si tales habet, i.e. Astyanax cannot raise Troy again; *Tr.* 1128 f. magna pars vulgi levis | odit scelus spectatque, i.e. the throng is too much bewildered at Polyxena's death to turn away their gaze; *M.* 889 f. alit unda flammas, quoque prohibetur magis, | magis ardet ignis, i.e. water but increases the fiery effect of Medea's magic poison; *Pha.* 190 f. et qui furentis semper Aetnaeis iugis | versat caminos igne tam parvo calet, i.e. even Vulcan feels so small a fire as that of love; *Pha.* 335-37 spicula cuius sentit in imis | pervius undis rex Nereidum | flammamque nequit relevare mari, i.e. love's arrows cannot be cooled even by dwellers in the depths of the sea; *A.* 36 miscui—nocti diem, i.e. in the case of Oedipus, who plucked out his eyes; *Th.* 220 fas est in illo quicquid in fratre est nefas, i.e. it is right for Atreus to do unto Thyestes whatever wrong the latter has done to Atreus; *H. O.* 1258 omne es malum nullumque, i.e. the invisible pest consuming Hercules.

8. Passages showing in a striking way various features of a declamatory style, such as exclamation, interrogation, entreaty, apostrophe, sudden transition,[10] etc., e.g. *H. F.* 372-96: Megara's indignant repulse of Lycus' proposal of marriage, egone ut parentis sanguine aspersam manum | fratrumque gemina caede contingam? . . . | patrem abstulisti, regna, germanos, larem | patrium—quid ultra est? una res superest mihi | fratre ac parente carior, regno ac lare: | odium tui, quod esse cum populo mihi | commune doleo: pars quota ex illo mea est? etc.; *H. F.* 592-615: Hercules, rejoicing in his escape from the lower world, boasts of his last and more

[10] Declamation is of course made more effective throughout the tragedies by the use of tropes and figures of speech, which are considered in their proper place below.

difficult task; *H. F.* 1138-86: the despair and remorse of Hercules when regaining his reason; *H. F.* 1192-1200: Hercules appeals to Amphitryon for pity, miserere, genitor, supplices tendo manus. | quid hoc? manus refugit. hic errat scelus. | unde hic cruor? quid illa puerili madens | harundo leto? tincta Lernaea nece | iam tela video nostra. non quaero manum. | quis potuit arcum flectere aut quae dextera | sinuare nervum rite cedentem mihi? | ad vos revertor; genitor, hoc nostrum est scelus? | tacuere? nostrum est; *H. F.* 1321-41: Hercules cries out that his sin is too deep for earth to cleanse, and begs Theseus to restore him to the nether shades; *Tr.* 766-812: Andromache's pathetic farewell to Astyanax; *Tr.* 981-1008: Hecuba laments the cruel fate which has made her the prize of Achilles (an excellent example of material suitable for declamation); *M.* 397-425: Medea exhorts herself to vengeance commensurate with her sufferings, and expresses contempt for Jason's cowardice; *M.* 447-89: Medea reproaches Jason for his ingratitude; *Th.* 1006-21, 1035-51, 1068-96: Thyestes' outburst of frenzy and grief over the crime of Atreus; *H. O.* 278-314, 332-50: Deianira proclaims vengeance on Hercules and Iole; *H. O.* 842-84: Deianira stricken with repentance begs Jupiter to destroy her, urges herself to find a way of death, and implores Juno to use Jove's thunderbolt against her; *H. O.* 934-1002: Deianira invokes upon herself the tortures of the world below, and pleads for death at the hands of Hercules and Hyllus; *H. O.* 1131-50, 1161-1206, 1218-1336: Hercules implores Jupiter to destroy the world, laments that he must meet an inglorious death at the hands of a woman, and begs that Jove's bolts may smite him or that monsters may be sent against him; *H. O.* 1758-1831: Alcmena's lament for Hercules; *Pho.* 30-50: Oedipus longs to return to Cithaeron, to die in age where he should have died in infancy. (The whole of *Pho.* Part A, divided between Oedipus and Antigone, is largely matter lending itself to effective declamation).

9. Speeches which follow models used in the rhetorical schools—the *suasoriae* or imaginary speeches of the *genus deliberativum*, as *Tr.* 203-249: Pyrrhus addressing Agamemnon recounts the valiant deeds of Achilles and declares that he will sacrifice Polyxena to his shade, concluding, ut alia sileam merita, non unus satis | Hector fuisset? Ilium vicit pater, | vos diruistis. inclitas laudes iuvat | et facta magni clara genitoris sequi: | iacuit peremptus Hector ante oculos patris | patruique Memnon, . . . | tum saeva Amazon ultimus cecidit metus. | debes Achilli, merita si digne aestimas, | et si ex Mycenis virginem atque Argis petat. | dubitatur et iam placita nunc subito improbas | Priamique natam Pelei nato ferum | mactare credis? at tuam natam parens | Helenae immolasti: solita iam et facta expeto; *Tr.* 250-91: Agamemnon replying to Pyrrhus protests against the barbarity of the sacrifice of Polyxena, warns against over-weening ambition and the fickleness of Fortune, and counsels a just consideration

of the rights of victor and vanquished; *Tr.* 888-944: an interchange resembling a forensic contest between Andromache and Helen, at the latter's proposal of the pretended marriage of Polyxena to Ulysees; *M.* 203-300: an interchange between Medea and Creon (the last ten verses in stichomythia). Medea in an elaborate self-defense[11] reviews and contrasts her former regal state with her present forsaken one, assumes credit for having preserved for Greece the Argonautic heroes, claims Jason as her own and asks some corner in Creon's protecting kingdom. Creon, while maintaining that he is not one to spurn the unfortunate, declares that his own power is endangered, and once more orders Medea to leave; *Pha.* 435-579: a forensic contest between the nurse and Hippolytus. The former chides Hippolytus for the austerity of his life, urges him to enjoy in natural pleasures a life that is flitting fast away, and describes the result were love banished from the world. Hippolytus as a votary of Diana replies with an elaborate eulogy of the life of the woods, filled with wholesome pleasures and free from the anxieties of wealth and lofty station, and traces the decline from the Golden Age to the sinful present, the blame for which he lays to womankind; *Oc.* 472-532: an interchange of forensic character between Seneca and Nero. The former maintains that it is a noble thing to care for fatherland, to spare the afflicted, refrain from bloodshed, curb one's anger, and give peace to the world, a course of conduct by which Augustus gained the stars. Nero replies that it is heaven's will that Rome and the senate be subject to him through fear, that Julius Caesar's death shows the folly of sparing citizens who are troublesome, that the stars await Nero too, if with relentless sword he first shall destroy those who are hostile to him.

10. Monologues in the body of the plays. These on the one hand compensate for Seneca's weakness in dialogue,[12] while on the other they afford opportunity for the rhetorical expression of intensified emotion.[13]

[11] Cf. Cleasby, *Harvard Studies in Classical Philology*, 18 (1907), 50: "Seneca has proceeded to fill in [the Euripidean outline] with what seems suspiciously like a leaf from the rhetorician's exercise book."

[12] Lindskog, 2, 28: "der Dialog ist der schwächste Punkt Senecas." The occurrence of these monologues, as the easiest method of establishing the relation between the action and the character entering, is most frequent when a character enters for the first time, or at the beginning of an act. Of the 42 examples here discussed, 9 mark the beginning of an act and the first entrance of a speaker; 11 the beginning of an act; 6 the first entrance but not an act-beginning; 16 neither an act-beginning nor a first entrance.

[13] The constant recurrence of apostrophe, and the use of imprecations, prayers, eulogies, tirades, laments, exhortations, soliloquies, etc., produce the impression of plays largely in monologues; cf. Pichon, *Histoire de la Lit. latine*, Paris, 1912, p. 538: "une tragédie de Sénèque n'est guère qu'une succession de monologues. Les personnages ne se rencontrent pas, ils se succèdent." However, real monologues (as shown by the discussion below), particularly in extended form, constitute only about one-third of the entire number.

First to be noted are thirteen instances of monologues proper.[14] In *M.* 670-739 the nurse, following the chorus, which has compared woman's rage to the wildest forces of nature, recounts Medea's gathering of deadly herbs and animal poisons, her working of magic in the past, and all her preparations for the rites that follow. To enhance the effect of these bits of enumeration and description the speaker begins with her own feelings of awe and apprehension at the very telling, pavet animus, horret, magna pernicies adest. The nurse in *Phd.* 360-83 gives in one of Seneca's best pieces of dynamic description the calamitous effects which Phaedra's passion has wrought in her, and so intensifies the thought of the preceding chorus, which has told of the universal sway of love. Following a chorus dealing with beauty and strength as fleeting gifts, the monologue of Theseus in *Phd.* 835-53 tells of his hard struggle in escaping from the lower world, with strength spent, old time vigor lost, and footstep faltering. After the tragic death of Hippolytus, Phaedra's confession of guilt, and her suicide, Theseus in *Phd.* 1201-43 laments over Hippolytus' dead body; wild with anguish and remorse he gives way to exclamation and apostrophe, invokes some horrible death upon himself, and prays to return to the lower world to undergo its punishments, which are rhetorically enumerated. In *Oe.* 998-1003, groping his way with none to guide and sightless, Oedipus with pathetic resignation bows to the will of fate (whose power the chorus has just proclaimed), joyful in his blindness, since he has escaped the conscious eye of day and can never more look upon his shame. In still another monologue, the only one in Seneca that closes an act, Oedipus in *Oe.* 1042-61, hearing that his mother has died by the sword, upbraids Apollo for foretelling only his father's death, bids himself flee into banishment, exhorts the weary and stricken of Thebes to hope for health, and summons the blasting Fates, Disease, Wasting, Pestilence, and Despair to guide him into exile. Cassandra in *A.* 867-909 reports in prophetic frenzy the murder of Agamemnon, proclaiming the deed a recompense for Troy's ten years of war; she apostrophizes Priam, traxisti iacens, parens, Mycenas, terga dat victor tuus!, and continues with a vivid description of blood-curdling details, the feast, the hero on a lofty couch and clad in spoils of Priam, the death-dealing blows and struggle, the severed head with blood streaming over the trunk, the maiming of the lifeless body, and the sun for very shame hesitant whether to shine or hide his face. In *Th.* 885-919 Atreus in a monologue full of exclamation and description inhumanly exults over the accomplishment of his crime and plans still further vengeance against his brother. The nurse in *H. O.* 233-53 soliloquizes on the anger of Deianira

[14] Spoken in the presence of the chorus only, which is generally unobserved by the actors (except by a messenger who enters without finding other persons on the stage, or by a woman who is leading a chorus of captives, as Hecuba in the *Tr.*, Cassandra in the *A.*, and Iole in the *H. O.*).

when the latter beheld the beauty of her rival Iole, comparing her rage to that of Scylla and Charybdis, or of a tigress fearful for her young, or of a maenad inspired to frenzy by Apollo. *H. O.* 541-62 is an earnest prayer to Cupid by Deianira, entreating him to conquer Hercules. The lament of Hercules, *H. O.* 1131-1289 (see heading 8 above), interspersed with short comments by the chorus, (which, however, is not addressed in any way), shows in apostrophes, exclamations, and entreaties many features of rhetorical style. The monologue of Seneca, *Oc.* 377-435, in character strikingly like a school exercise, is a declamation against Fortune, which has exalted Seneca only to overthrow him in greater ruin. Whereas the Golden Age was one of justice, innocence, and plenty, the present is a sinful one, wherein avarice, lust, and luxury are rife. The ghost of Agrippina, *Oc.* 593-645, following a dialogue in which Nero expresses the determination to wed Poppaea, appears bringing a Stygian torch to the curst marriage rites, and complains of her murder at Nero's hands and his insult to her memory. In *Oc.* 820-45 Nero, incensed by the uprising in Octavia's favor, proclaims that she must forfeit her life, and invokes flames and ruin upon Rome, want, grief, and dire hunger upon the populace, whose insolence must be crushed.

A second class of twenty-nine monologues, for the most part surcharged with passionate rhetoric, are spoken probably in the company of the chorus, certainly in the company of other persons whose presence is disregarded. Technically all these, while monologic in substance, are parts of dialogues, a fact shown in some cases by a reply that refers, even if briefly and only incidentally, to something in a preceding speech, as in *H. F.* 895-908: Hercules returning in the flush of triumph from the slaying of Lycus invokes Pallas, Bacchus, Phoebus, and Diana to be present at the sacrifice; *M.* 116-49: Medea aroused by the wedding song exclaims against Jason's ingratitude, but striving to excuse him casts all the blame upon Creon, against whom she declares vengeance; *M.* 397-425 (see heading 8 above); *Th.* 176-204: Atreus chiding himself for idle complaints at a brother's treacheries, urges his very soul to assist him to do in revenge some crime that no age shall approve and none shall forget; *Th.* 404-20: Thyestes returned from banishment dwells on the inviting scenes of his native Argos, but in fear soliloquizes on the proposal to entrust himself to Atreus; *Th.* 920-69: Thyestes sitting at the feast tries to put aside his presagings of terror and his haunting grief; *H. O.* 256-75: Deianira mad with jealousy makes an impassioned appeal to Juno to punish Hercules, and declares that her anger, grief and vengeance shall surpass anything accomplished by Hercules' might; *H. O.* 541-62: Deianira in an earnest prayer to Cupid entreats him to conquer Hercules.

In other cases the monologic character of the dialogue is seen in the fact that the speaker is not addressed, and that he himself does not in any

way notice the presence of others, e.g. *H. F.* 592-615: Hercules rejoices at his triumphant escape from the horrors of the lower world[15] and the capture of Cerberus,[16] *H. F.* 1138-73 (see heading 5 above); *M.* 382-96: the nurse in a soliloquy describes Medea's wild frenzy as shown by her features and actions; *M.* 431-446 (see heading 5 above).

Closely related to the monologues just noted are those which Leo[17] calls "dialogue spoken in the air," as *H. F.* 332-57: Lycus boasting of power won by valor asserts that he will strengthen his position by union with Megara; *M.* 893-977: Medea urges herself to dare crime surpassing all her past deeds in novelty and vengeance; *Pha.* 671-97: Hippolytus at Phaedra's confession of love invokes the lightning of Jove upon himself, and proclaims Phaedra's guilt; *Pha.* 719-35: the nurse meditating how crime may be concealed by crime exclaims that Hippolytus is guilty, and cries for help; *Pha.* 903-58: Theseus in a wild passion of horror, rage, and scorn inveighs against the hypocrisy of Hippolytus, vows vengeance upon him, and prays Neptune (for 945-58 cf. heading 4 above) to grant a third boon promised, by punishing his guilty son; *Pha.* 1159-98: Phaedra distracted and wild with remorse exhorts Neptune to destroy her guilty self, addresses the mangled corpse of Hippolytus, and invokes death to receive her in outstretched and forgiving arms; *Oe.* 868-81 (cf. heading 4 above); *A.* 108-24: Clytemnestra conscious of sin urges herself to add crime to crime; *Th.* 1068-96: (see heading 4 above); *H. O.* 842-84: Deianira's self-condemnation on hearing of the sufferings which overtook Hercules because of the robe which she sent him; *H. O.* 938-82 (see heading 4 above). Monologues are found also where both persons speak, but (as far as dialogue is concerned) do not speak to each other, as in *H. F.* 205-78: Amphitryon's eulogy of Hercules; *H. F.* 279-308: Megara prays for her husband's return.[18] Finally, the monologue occurs where the speaker enters apparently without observing the presence of persons already upon the stage, as in *M.* 740-842: Medea invokes the infernal gods (for 740-51 see heading 4 above), recounts the power over nature wrought by her charms, enumerates the horrid offerings which she brings, and in a rhapsody of marked intensity describes the sources of her poisons and the manner in which these are to accomplish their mission; *A.* 226-33: Aegisthus exhorts himself to face every peril in accomplishing Agamemnon's murder; *H. O.* 1758-1831 (see heading 8 above).

[15] Although Hercules is accompanied by Theseus, the latter is not addressed until v. 637 (after an interchange of speeches with Amphitryon, who enters at v. 618), and Theseus does not utter a word until after Hercules' exit.

[16] Theseus does not address Amphitryon at all, and the latter's 11 verses are made up of questions whose purpose is merely to further Theseus' monologue.

[17] *Der Monolog im Drama*, 89.

[18] Megara and Amphitryon enter together, but the latter is not addressed until v. 309.

DESCRIPTION

Description considered as the portrayal of objects, physical or spiritual, real or imaginary, through the medium of language constitutes a very considerable part of Seneca's means for rhetorical ornamentation.[1] It is an effective appeal to the imagination, a method of producing in reader or hearer a kind of illusion by a credible representation which conducts him as it were to an actual view of the things described.[2] In this sense description is primarily emotional,[3] employing imaginative diction in the forms of heightened expression, picturesqueness, and imagery. It occurs in Seneca's tragedies much more frequently than in the corresponding Greek plays, probably due to Seneca's imitation of the rhetors, who were free in its use.[4] Some of Seneca's descriptions are much extended, as *H. F.* 662-829: the lower world and the capture of Cerberus; *Tr.* 1068-1164: the deaths of Astyanax and Polyxena; *M.* 675-739: Medea's preparation for magic rites; *Pha.* 1-84: a hunting scene; *Pha.* 483-588: the simple and innocent life of woods and fields; *Pha.* 1000-1114: the death of Hippolytus; *Oe.* 314-28, 353-83: the art of divination; *Oe.* 530-626: the summoning of spirits from the abode of the dead; *A.* 421-578: the storm which overtook the Greeks on their return from Troy; *Th.* 685-788: the murder of Thyestes' children: *H. O.* 1618-1755: the final scene on Mount Oeta, where Hercules' body was burned alive. Other examples, less extended but too long for quotation, are *Tr.* 170-202: the appearance of Achilles' ghost; *Oe.* 37-70:

[1] Cunliffe, 20: "The tragedies of Seneca are filled up with elaborate descriptions"; Nisard, 1, 137: "les déscriptions sont innombrables dans ces dix tragédies . . . il n'y en a aucune qui n'en contienne quatre ou cinq." Ribbeck, *Röm. Dicht.* 3, 73, characterizes many of the speeches as "Paradestücke von Schilderung." Seneca in the free use of description follows earlier writers; cf. L. Müller, *Jahrb. für class. Phil.* 89 (1864), 418. "Freilich war dem Seneca für die beschreibenden Theile seiner Poesie vortrefflich vorgearbeitet durch die Meister des Augustischen Zeitalters, besonders durch seinen Liebling Ovidius."

[2] Quint. 4, 2, 123: *credibilis rerum imago, quae velut in rem praesentem perducere audientes videtur. Demonstratio*, the term used by Auct. ad Her. 4, 55, 68, is defined: *cum ita verbis res exprimitur, ut geri negotium et res ante oculos videatur.* The general technical term, however, is ἐνάργεια, or ὑποτύπωσις; cf. Quint. 9, 2, 40: *illa vero, ut ait Cicero [De Orat. 3, 53, 202], sub oculos subiectio . ' . Celsus hoc nomen isti figurae dedit, ab aliis ὑποτύπωσις dicitur proposita quaedam forma rerum ita expressa verbis, ut cerni potius videantur quam audiri.* Included by some writers under ὑποτύπωσις is the vivid description of places, for which τοπογραφία (Quint. 9, 2, 44), or—τοποθεσία (*Rhet. Latin. Minor.* 73, 3) is found. Quint. (8, 3, 61 f.) uses ἐνάργεια also of artistic description and adds: *magna virtus res, de quibus loquimur, clare atque, ut cerni videantur, enuntiare.*

[3] Cf. Quint. 6, 2, 29: *has [imagines rerum absentium] quisquis bene conceperit, is erit in adfectibus potentissimus;* Lessing (quoted above Introd. n. 36).

[4] Cf. Quint. 9, 2, 42: *novi vero et praecipue declamatores audacius nec mehercule sine motu quodam imaginantur, ut Seneca in controversia*, etc. In Seneca Rhetor there is frequent mention and illustration of descriptions; see *Contr.* 1, 4, 7. *Latro descripsit stuporem totius corporis . . . et cum oculorum caliginem, animi defectionem, membrorum omnium torporem descripsisset*, etc.; *Contr.* 1, 4, 9 and 12; 2, 1, 26; *Contr.* 2, *praef.* 1 and 3; *Suas.* 1, 15.

the plague at Thebes; *Oe.* 952-79: the self-blinding of Oedipus; *A.* 875-909: the murder of Agamemnon; *Th.* 641-82: the palace of Thyestes and its surroundings; *H. O.* 796-838: the sufferings of Hercules and the death of Lichas.

First to be noted by way of illustration are a few of the many instances of dynamic description. In this kind, the prevailing one in more finished literary portrayals, the details are massed according to the power they have, or the impression that they are fitted to make, and vividness rather than information is the aim, e.g. *H. F.* 709-22: a part of Theseus' account of the lower world,

> est in recessu Tartari obscuro locus,
> quem gravibus umbris spissa caligo alligat.
> a fonte discors manat hinc uno latex,
> alter quieto similis (hunc iurant dei)
> tacente sacram devehens fluvio Styga;
> at hic tumultu rapitur ingenti ferox
> et saxa fluctu volvit Acheron invius
> renavigari. cingitur duplici vado
> adversa Ditis regia, atque ingens domus
> umbrante luco tegitur. hic vasto specu
> pendent tyranni limina, hoc umbris iter,
> haec porta regni. campus hanc circa iacet,
> in quo superbo digerit vultu sedens
> animas recentes dira maiestas dei;

H. F. 946-49: the constellation Leo as it appears to the mad Hercules, iraque totus fervet et morsus parat. | iam rapiet aliquod sidus: ingenti minax | stat ore et ignes efflat et rutila iubam | cervice iactans; *H. F.* 976-86: Hercules' vision of the giants in their attack on heaven, Gigantes arma pestiferi movent. | profugit umbras Tityos ac lacerum gerens | et inane pectus quam prope e caelo stetit. | labat Cithaeron, alta Pellene tremit | marcentque Tempe. rapuit hic Pindi iuga, | hic rapuit Oeten, saevit horrendum Mimans. | flammifera Erinys verbere excusso sonat | rogisque adustas propius ac propius sudes | in ora tendit; saeva Tisiphone, caput | serpentibus vallata, post raptum canem | portam vacantem clausit opposita face; *H. F.* 992-95: Hercules using the bow against his child, vastum coactis flexit arcum cornibus | pharetramque solvit, stridet emissa impetu | harundo—medio spiculum collo fugit | vulnere relicto; *H. F.* 1042-46: the unconscious and fallen Hercules as the frenzy leaves him, errat acies luminum | visusque maeror hebetat; an video Herculis | manus trementes? vultus in somnum cadit | et fessa cervix capite summisso labat; | flexo genu iam totus ad terram ruit; *Tr.* 14-27: the destruction of Troy, over whose ruins the victor even yet stands in terror,

en alta muri decora congesti iacent
tectis adustis; regiam flammae ambiunt
omnisque late fumat Assaraci domus.
non prohibet avidas flamma victoris manus:
diripitur ardens Troia. nec caelum patet
undante fumo: nube ceu densa obsitus
ater favilla squalet Iliaca dies.
stat avidus irae victor et lentum Ilium
metitur oculis ac decem tandem ferus
ignoscit annis; horret afflictam quoque,
victamque quamvis videat, haut credit sibi
potuisse vinci. spolia populator rapit
Dardania; praedam mille non capiunt rates;

Tr. 443-50: the appearance of Hector's ghost to Andromache; *Tr.* 464-68: the personal appearance of Astyanax; *M.* 787-92: the moon-goddess of Medea's vision; *Pha.* 100-11: Phaedra's mental state; *Pha.* 362-83: the effect of passion upon Phaedra: *Oe.* 276-85: the scene of Laius' murder; *Oe.* 958-64: Oedipus when about to gouge out his eyes; *A.* 131-40: the mental state of Clytemnestra; *Th.* 106-21: the baneful effect of Tantalus' presence upon the earth; *Th.* 225-33: the golden-fleeced ram of Pelops' fold; *Th.* 260-65: the feelings of Atreus as he revels in a plan of vengeance; *Th.* 404-10: the scenes of his native Argos as they appear to Thyestes; *Th.* 985-95: Thyestes' mental state; *H. O.* 240-53: the actions and feelings of Deianira when beholding the beauty of her rival Iole; *H. O.* 706-12: the feelings of Deianira when she discovers the deadly power of the charm sent to Hercules; *H. O.* 775-83: the promontory on which stood the temple of Cenaean Jove; *H. O.* 784-90: Hercules preparing for sacrifice; *Pho.* 388-400: preparations for the battle against Thebes; *Oc.* 118-22: the sad shade of Octavia's brother; *Oc.* 718-37: Poppaea's vision of her wedding; *Oc.* 794-801: the frenzy of the populace, who overthrow the statues of Poppaea and prepare to restore Octavia, quaecumque claro marmore effigies stetit | aut aere fulgens, ora Poppaeae gerens, | afflicta vulgi manibus et saevo iacet | eversa ferro; membra per partes trahunt | deducta laqueis, obruunt turpi diu | calcata caeno. verba conveniunt feris | immixta factis quae timor reticet meus. | sepire flammis principis sedem parant.

Another kind of forceful description is technically known as δεινωσις, or the vehement exaggeration of an indignity, a multiplication of the details of revolting horror.[5] In this Seneca may fairly be said to have outdone all who precede him,[6] e.g. *H. F.* 1002-07: Hercules crushes the life out of his

[5] Quint. 8, 3, 88. *virium non unum genus: nam quidquid in suo genere satis effectum est, valet. praecipua tamen eius opera δεινωσις in exaggeranda indignitate.*

[6] Seneca is fond also of tropical expressions, *quae rebus terrorem moventibus describendis inserviunt* (see Gaheis, *De troporum in L. Annaei Sen. tragoediis*, *Diss. Phil. Vind.* 5 (1895),

child, en blandas manus | ad genua tendens voce miseranda rogat: | scelus nefandum, triste et aspectu horridum! | dextra precantem rapuit et circa furens | bis ter rotatum misit; ast illi caput | sonuit, cerebro tecta disperso madent; *H. F.* 1024-26: Hercules with his club beats Megara to death, in coniugem nunc clava libratur gravis: | perfregit ossa, corpori trunco caput | abest nec usquam est; *Tr.* 1115-17: the mangled body of Astyanax, soluta cervix silicis impulsu, caput | ruptum cerebro penitus expresso— iacet deforme corpus; *Tr.* 1155-59: the sacrifice of Polyxena, ut dextra ferrum penitus exactum abdidit, | subitus recepta morte prorupit cruor | per vulnus ingens. nec tamen moriens adhuc | deponit animos: cecidit, ut Achilli gravem | factura terram, prona et irato impetu. *Pha.* 1093-1100: the death of Hippolytus, late cruentat arva et inlisum | caput scopulis resultat; auferunt dumi comas, | et ora durus pulchra populatur lapis | peritque multo vulnere infelix decor. | moribunda celeres membra pervolvunt rotae: | tandemque raptum truncus ambusta sude | medium per inguen stipite ingesto tenet, | paulumque domino currus affixo stetit; *Oe.* 961-79: the self-blinding of Oedipus, gemuit et dirum fremens | manus in ora torsit. at contra truces | oculi steterunt et suam intenti manum | ultro insecuntur, vulneri occurrunt suo. | scrutatur avidus manibus uncis lumina, | radice ab ima funditus vulsos simul | evolvit orbes; haeret in vacuo manus | et fixa penitus unguibus lacerat cavos | alte recessus luminum et inanes sinus, | . . . quicquid effossis male | dependet oculis rumpit, . . . | rigat ora foedus imber et lacerum caput | largum revulsis sanguinem venis vomit; *A.* 897-905: the murder of Agamemnon, armat bipenni Tyndaris dextram furens, | qualisque ad aras colla taurorum popa | designat oculis antequam ferro petat, | sic huc et illuc impiam librat manum. | habet, peractum est. pendet exigua male | caput amputatum parte et hinc trunco cruor | exundat, illic ora cum fremitu iacent. | nondum recedunt: ille iam exanimem petit | laceratque corpus, illa fodientem adiuvat; *Th.* 721-29, 738-43, 1057-65: the butchery of Thyestes' children; *Th.* 760-70: preparing the victims for the banquet, ipse divisum secat | in membra corpus, amputat trunco tenus | umeros patentis et lacertorum moras, | denudat artus durus atque ossa amputat; | tantum ora servat et datas fidei manus. | haec veribus haerent viscera et lentis data | stillant caminis, illa flammatus latex | querente aeno iactat . . . stridet in veribus iecur; *Th.* 778-82: Thyestes partaking of his own sons, lancinat gnatos pater | artusque mandit ore funesto suos; | nitet fluente madidus unguento comam | gravisque vino; saepe praeclusae cibum | tenuere fauces; *H. O.* 1224-29: the feeding of the plague upon Hercules, primam cutem consumpsit, hinc aditum nefas | in membra fecit, abstulit

p. 62), e.g. the altar, ground, or tomb which eagerly thirsts for blood (*H. F.* 483 f., *Tr.* 1164, *M.* 778, *A.* 700); the sea, ground, or flames which roar, or groan (*Oe.* 576, *A.* 469 f., *Th.* 771, *H. O.* 1732).

pestis latus, | exedit artus penitus et costas malum, | hausit medullas: ossibus vacuis sedet; | nec ossa durant ipsa, sed compagibus | discussa ruptis mole conlapsa fluunt; *Pho.* 159-62: the work of Oedipus' mutilating right hand, effringe pectus corque tot sclerum capax | evelle, totos viscerum nuda sinus. | fractum incitatis ictibus guttur sonet | laceraeque fixis unguibus venae fluant.

Frequent also are examples of what may be termed circumstantial description. In this the content is informational and categorical, not descriptive properly, but material for description. However, the expanded enumeration of particulars, often accompanied by descriptive epithets, serves primarily the purpose of rhetorical ornamentation. The particulars in many cases are not, as in description proper, kept subordinate to one central thought, nor usually is there an attempt to give unity of effect out of a diversity of materials. This kind of expansion, where a few words would have sufficed, at times becomes prolix and in general follows the technique of the rhetorical schools.

Enumerations, more or less descriptive, of persons, peoples, etc. are seen in *H. F.* 6-22: the eight mortal women loved by Jupiter and placed in the skies as constellations; *M.* 228-35: Argonautic heroes saved by Medea; *M.* 820-32: the mythical sources of fire, Prometheus, Mulciber, Phaethon, the Chimaera, the fire-breathing bulls, etc.; *Pha.* 167 f.: peoples who have never known a deed such as Phaedra proposes, non vagi campis Getae | nec inhospitalis Taurus aut sparsus Scythes; *Pha.* 187-93: divinities who have not escaped the power of love, ipsumque flammis torret indomitis Iovem; | Gradivus istas belliger sensit faces, | opifex trisulci fulminis sensit deus, | et qui furentes semper Aetnaeis iugis | versat caminos igne tam parvo calet; | ipsumque Phoebum, tela qui nervo regit, | figit sagitta certior missa puer, etc.; *Oe.* 589-94: the awful forms of the lower world, Pestis, Furor, Horror, Luctus, Morbus, Senectus, Metus; *Oe.* 609-18: the most famous or most infamous persons of Hades; *A.* 12-27: those suffering the punishments of the world below; *A.* 208-18: antagonists over whom Agamemnon was victorious in war,

> quem non Achilles ense violavit fero,
> . . . . . .
> non melior Aiax morte decreta furens,
> non sola Danais Hector et bello mora,
> non tela Paridis certa, non Memnon niger,
> non Xanthus armis corpora immixta aggerens
> fluctusque Simois caede purpureos agens,
> non nivea proles Cycnus aequorei dei,
> non bellicoso Thressa cum Rheso phalanx,
> non picta pharetras et securigera manu
> peltata Amazon;

H. O. 948-61: wicked wives whom Deianira would fain join in the lower world; *Oc.* 205-10: Jupiter's mortal loves, Leda, Europa, Danae, Semele, Hebe.

Enumerations of deeds, acts, things, places, rivers, trees, etc. are frequent, e.g. *H. F.* 215-48: the labors and deeds of Hercules; so *H. F.* 481-87, *H. O.* 16-29, 1193-1205, 1235-45, 1811-20; *M.* 407-14: the most violent forces of nature; *M.* 465-76: Medea's services and sacrifices for Jason; *M.* 771-84: Medea's hideous offerings to Hecate; *Pha.* 33-36: Hippolytus' hunting dogs; *Pha.* 387-97: articles and details of Phaedra's toilet; *Pha.* 1231-37: punishments in Hades, saxum seni perennis Aeolio labor; | me ludat amnis ora vicina alluens; | vultur relicto transvolet Tityo ferus | meumque poenae semper accrescat iecur; | et tu mei requiesce Perithoi pater: | haec incitatis membra turbinibus ferat | numquam resistens ore revoluto rota; so *Th.* 4-12, 74-80, *H. O.* 942-48, *Oc.* 621-23; *H. O.* 454-62: the effects produced by magic arts,

> vernare iussi frigore in medio nemus
> missumque fulmen stare; concussi fretum
> cessante vento, turbidum explicui mare
> et sicca tellus fontibus patuit novis;
> habuere motum saxa, discussi fores
> umbrasque Ditis, et mea iussi prece
> manes locuntur, tacuit infernus canis;
> nox media solem vidit et noctem dies:
> mare terra caelum et Tartarus servit mihi
> nihilque leges ad meos cantus tenet;

H. O. 1377-95: the mighty forces of nature, the fury of beasts and monsters —all unavailing to extort one groan from Hercules; *Pho.* 12-25: the train of wild and tragic deeds enacted on Mount Cithaeron; *Pho.* 420-26: swift messengers to carry Jocasta and place her between the opposing battle-lines; *Oc.* 409-29: the activities and characteristics of the restless age of mankind; *Tr.* 215-28: places and scenes of Hercules' exploits; *M.* 211-16: the territory ruled over by Medea's father; *M.* 451-57: places to which Medea contemplates flight; *M.* 720-27: mountains and rivers whence come the poisonous herbs of Medea; *Pha.* 1-28: places which Hippolytus assigns for the hunt; *Pha.* 57-71: Diana's prey and the places where it is to be found, fera quae gelidum | potat Araxen | et quae stanti ludit in Histro. | tua Gaetulos dextra leones, | tua Cretaeas sequitur cervas; | nunc veloces figis dammas | leviore manu. | tibi dant variae pectora tigres, | tibi villosi terga bisontes | latisque feri cornibus uri. | quicquid solis pascitur arvis, | sive illud Arabs divite silva | sive illud inops novit Garamans | sive ferocis iuga Pyrenes | sive Hyrcani celant saltus, | vacuisque vagus Sarmata campis; *Pha.* 930-37: lands in which Hippolytus can find no escape

from the wrath of Theseus; *Th.* 627-31: barbarian lands that know no such crime as that of Atreus at Argos; *H. O.* 40-51: lands that sing the praise of Hercules and know his deeds; *Pho.* 124-30: places from which Oedipus summons men to hear the riddle of his fate; *Pho.* 602-13: Jocasta names the lands in which Polynices may win a kingdom,

> hinc nota Baccho Tmolus attolit iuga,
> et qua lata terris spatia frugiferis iacent,
> et qua trahens opulenta Pactolus vada
> inundat auro rura; nec laetis minus
> Maeandros arvis flectit errantes aquas,
> rapidusque campos fertiles Hermus secat;
> hinc grata Cereri Gargara et dives solum
> quod Xanthus ambit nivibus Idaeis tumens;
> hinc qua relinquit nomen Ionii mare
> faucesque Abydo Sestos opposita premit,
> aut quae latus iam proprior orienti dedit
> tutamque crebris portibus Lyciam videt;

H. F. 1323-29: rivers whose waters will not suffice to cleanse the blood-stained hands of Hercules; *Tr.* 8-13: rivers of the Orient whence came Troy's defenders; *Pha.* 715-17: waters that would not wash Hippolytus' pollution away; *Th.* 115-18: waters that have dried up because of Tantalus' blighting presence; *H. O.* 1619-25 and 1639-41: the kinds of trees felled on Mount Oeta to make a pyre for Hercules.

In describing the feelings Seneca, again following the rhetors, exhibits a fault known as ὁμοειδεια[7] or ὁμοιολογία,[8] a sameness of style or expression which is disagreeable alike to the mind and the ear, and which offers the reader or hearer little or none of the stimulus of variety. These descriptions represent the mind and body of the speaker as subject to intense emotion, as shaken with numbness, chilling fear, awe, horror;[9] the quaking spirit all but deserts the body, cold sweat trickles down the frame and the heart beats wildly, e.g. *H. F.* 414: Megara at Lycus' proposal of marriage, gelidus per artus vadit exanguis tremor; *Tr.* 168: Talthybius relating the appearance of Achilles' ghost, pavet animus, artus horridus quassat tremor; *Tr.* 457 f.: Andromache when Hector's ghost stood before her, mihi gelidus

[7] Quint. 8, 3, 52: ὁμοειδεια, *quae nulla varietatis gratia levat taedium atque est tota coloris unius, qua maxime deprehenditur carens arte oratio.*

[8] Cf. Volkmann, 405: "ὁμοιολογία, der Mangel jedlicher Abwechslung, die vollständige Monotonie und somit Kunstlosigkeit des Ausdrucks."

[9] Kamp, *op. cit.* (see Pref., Note above), pp. 18 ff., finds that of 72 words used by Seneca to express emotion, 82 instances are of pleasant, while 1218 are of unpleasant connotation; that *timeo* and *timor* are favorite words, and that out of a total of 259 words of sinister application examined 223 are employed by Seneca, "who might well be expected to use them in his frequent descriptions of every detail of horror."

horror ac tremor somnum expulit, | oculosque nunc huc pavida, nunc illuc ferens; *Oe.* 659: Oedipus on hearing his doom pronounced by the shade of Laius, et ossa et artus gelidus invasit tremor; *A.* 710 f.: Cassandra under the spell of Phoebus, silet repente Phoebas et pallor genas | creberque totum possidet corpus tremor; *H. O.* 706-09: Deianira on discovering the deadly power of the charm sent to Hercules, vagus per artus errat excussos tremor | erectus horret crinis, impulsis adhuc | stat terror animis et cor attonitum salit | pavidumque trepidis palpitat venis iecur; *Oc.* 123: Octavia on the appearance of her brother's shade, tunc tremor et ingens excutit somnos pavor; *Oc.* 735 f.: Poppaea at the vision of her bridal, quatit ossa et artus horridus nostros tremor | pulsatque pectus; continet vocem timor; *M* 926 f.: Medea in the act of murdering her children, cor pepulit horror, membra torpescunt gelu | pectusque tremuit; *A.* 508 f.: the Greeks at the moment of shipwreck, tenet horror artus, omnis officio stupet | navita relicto; *Oe.* 206 f.: Oedipus on meeting Creon returned from consulting the oracle, horrore quatior, fata quo vergant timens, | trepidumque gemino pectus affectu labat; *Oc.* 862: the prefect when bearing Nero's order for Octavia's death, horrore vinctum trepidus astrinxit rigor; *A.* 883: Cassandra relating Agamemnon's murder, horreo atque animo tremo; *A.* 5: Thyestes' ghost when returned to earth, en horret animus et pavor membra excutit; *Pha.* 1053, a hunter beholding the sea monster which frightened the steeds of Hippolytus, omnis frigido exsanguis metu | venator horret; *Oe.* 323: Manto watching the sacrifice in which the wine turned to gore horresco intuens; *Pho.* 528-30: Jocasta addressing her warring sons stupeo et exsanguis tremo, | . . . membra quassantur metu; *M.* 670: Medea's nurse apprehensive of disaster, pavet animus, horret; *Tr.* 949 f.: Hecuba on hearing the fate of Polyxena, misera luctu mater audito stupet; | labefacta mens succubuit; *Th.* 260: Atreus meditating savage vengeance, tumultus pectora attonitus quatit; *Th.* 828 f.: the chorus terrified at earth's unnatural darkness, trepidant, trepidant | pectora magno percussa metu; *Pha.* 1034: a messenger describing the sea-monster, os quassat tremor; *Th.* 634: a messenger relating the murder of Thyestes' children, si steterit animus, si metu corpus rigens | remittet artus; *Tr.* 417: Andromache overcome with sorrow, torpens malis rigensque sine sensu; *Tr.* 623 f.: Andromache fearful for Astyanax, reliquit animus membra, quatiuntur, labant | torpetque vinctus frigido sanguis gelu; *Oe.* 224: Creon revealing Oedipus' guilt, torpor insedit per artus, frigidus sanguis coit; *Oe.* 585 f.: Creon in a vision of the lower world and its loathsome spirits, gelidus in venis stetit | haesitque sanguis; *Tr.* 487: Andromache hiding Astyanax in the tomb of Hector, sudor per artus frigidus totos cadit; *H. F.* 1298 f.: Amphitryon at Hercules' proposed self-destruction, ecce quam miserum metu | cor palpitat pectusque sollicitum ferit. In one case only does Seneca, in the sense under discussion, give a description of a pleasing emotion, *H. F.*

621: Amphitryon as he greets Hercules safely returned from the lower world, membra laetitia stupent.

The simplest form of description, the most common and serviceable means of condensing a picture into a word or two, is the epithet, and the latter gains in effectiveness when used metaphorically.[10] Style without epithets is bare and graceless, but if overburdened with them it becomes heavy and obstructed.[11] There are many verses in Seneca's tragedies in which the frequency of epithets, especially when knitted together with kindred noun or verb, approaches tautology, e.g. *H. F.* 87 ignem flammeae spargant comae; 178-80 properat cursu vita citato | volucrique die | rota praecipitis vertitur anni; 236 adusta medius regna quae torret dies; 284 praeceps citato flumini quaerens iter; 301 f. muta fide . . . Eleusin tacita; 397 efferatas rabida voces amove; 420 mors protrahatur lenta; 520 labant agitata motu templa; 536 mutis tacitum litoribus mare; 540 vicibus mobilis annuis; 680 placido quieta labitur Lethe vado; 837 [via] frequens magna comitante turba; 950 hiems gelido frigida spatio; 958 alta mundi spatia sublimis ferar; 974 f. pectoris sani parum . . . compesce dementem impetum; *Tr.* 21 ater favilla squalet dies; 315 gravi pavidus metu; 624 vinctus frigido sanguis gelu; 780 mobili velox pede; 1145 vagae rerum vices; 1148 ardui sublime montis; 1152 truci vultu ferox; *M.* 123 incerta vaecors mente vaesana feror; 386 furoris signa lymphati; 586 [Hister] vagus errat; 666 arsit accenso Pelias aeno; 736 gelida pigri frigoris glacies; 741 opacam Ditis umbrosi domum; *Pha.* 438 anxiam me cura sollicitat; 446 mobili cursu fugit; *Pha.* 601, *H. O.* 484 locus ab omni liber (tutus) arbitrio vacat; *Pha.* 762 f.: exigui donum breve temporis, | ut velox celeri pede laberis! 889 coruscum lucis aetheriae iubar; 901 f.: concitum celeri pede; 989[b] citato nuntius properat gradu | rigatque maestis lugubrem vultum genis; 1001 celerem citatis passibus cursum explicans; 1070 rabidos [equos] pavidus evexit furor; 1146 luget maestos tristis reditus; 1193 demens pectore insano; *Oe.* 3 lumenque flamma triste luctifica gerens; 153 aret et sicco moritur veneno; 495 niveique lactis candidos fontes; 602 examen arto nectitur densum globo; 614 tuto superbo fert caput fastu grave; 966 radice ab ima funditus; *Th.* 98 f. flagrat incensum siti | cor et perustis flamma visceribus micat; 170 igneis exarsit facibus; *Th.* 621 f. res deus nostras celeri citatas | turbine versat; 654 nigra ilice obscura silva; 855 flammiferis aestibus ardens; 1017 ardenti freto Phlegethon igneus; *H. O.* 239 purisve clarum noctibus sidus micat; 700 pavido territa vultu; 723 laxabat ardens fervidum Titan diem; 779 Euripus undas flectit instabilis vagas; 957 nemoris sacri lucos; 985 trepida tremuit manus; 1022 nitentis flammeam Phoebi rotam; 1700 ardens ora quam torret dies; *Pho.* 438 librata dextra

[10] See Metaphor below pp. 107-08.

[11] Quint. 8, 6, 41.

tela suspensa; 547 igne flagrantes trabes fumare; 626 dubias Martis incerti vices; Oc. 50 ardens maritus mutua flagrat face; 432 saevit impietas furens.

Preference for the use of enhancing epithets is at times so pronounced as to indicate a purposed avoidance of bare and unmodified words, e.g. *H. F.* 125-35 iam rara micant sidera prono | languida mundo; nox victa vagos | contrahit ignes luce renata, | cogit nitidum Phosphoros agmen; | signum celsi glaciale poli | septem stellis Arcados ursae | lucem verso temone vocat. | iam caeruleis evectus equis | Titan summa prospicit Oeta; | iam Cadmeis incluta Bacchis | aspera die dumeta rubent; 139-59; 160-77; 472-75 non erubescit Bacchus effusos tener | sparsisse crines nec manu volli levem | vibrare thyrsum, cum parum forti gradu | auro decorum syrma barbaricum trahit; 662-67; 679-96; 698-705; 1082-87 en fusus humi saeva feroci | corde volutat somnia; nondum est | tanti pestis superata mali | clavaeque gravi lassum solitus | mandare caput | quaerit vacua pondera dextra; *Tr.* 775-82 non arma tenera patria tractabis manu | sparsasque passim saltibus latis feras | audax sequeris nec stato lustri die, | solemne referens Troici lusus sacrum, | puer citatas nobilis turmas ages; | non inter aras mobili velox pede, | reboante flexo concitos cornu modos, | barbarica prisco templa saltatu coles; *Pha.* 3-22; 498-514; *Oe.* 37-56; 164-70 mors atra avidos oris hiatus | pandit et omnis explicat alas; | quique capaci turbida cumba | flumina servat durus senio | navita crudo vix assiduo | bracchia conto lassata refert, | fessus turbam vectare novam; *Th.* 225-33; *Oc.* 160-64. Other and less extended examples worthy of note are: *H. F.* 27-29, 198-201, 216-25, 238-40, 245-48, 337-40, 533-36, 861-63, *Tr.* 44-48, 215-18, *M.* 285-90, 466-73, 617-21, *Pha.* 59-65, 1036-38, 1042-45, *Oe.* 225-29, 491-96, 551-55, *A.* 558-61, 759-68, *Th.* 645-51, *H. O.* 380-84, *Pho.* 603-09.

A striking single epithet presents to the mind a vivid, picturesque quality or characteristic of an object, as in *H. F.* 155 exesis scopulis; *Tr.* 831 montis exesi; *A.* 764 exesa ilia; *Th.* 75 exeso antro; *Pho.* 359 rupis exesae; *H. F.* 159 tremulum piscem; *Oe.* 454 garrula avis; 493 garruli rivi; *A.* 675 ales garrula; *H. O.* 1633 volucres garrulae; *H. F.* 414 exanguis artus; *Oe.* 598 exangue vulgus; *H. F.* 529 colla feracia; 902 ore saxifico; *Tr.* 837 maris inquieti; *M.* 101 pastor roscidus; *Th.* 817 genetrix primae roscida lucis; *A.* 816 roscidae noctis; *Oc.* 224 roscidae nocti; *M.* 111 multifidam pinum; 468 armifero arvo; *A.* 358 multifora tibia; 346 pinifer Olympus; *M.* 714 vere nidifico; *Pha.* 11 rorifera aura; 785 stellifero polo; 77 plaustro gementi; 82 arguti canes; 784 Panas montivagos; *H. F.* 533 multivagas domos; *Oe.* 254 noctivaga Phoebe; *H. O.* 137 pecori montivago; *Pha.* 508 aves querulae; *H. F.* 148 querulos nidos; *Oc.* 922 querulo gutture; *Pha.* 549 galeae comantes; 346 vulnificos dentes; 510 amnis vagi; 709 arquitenens dea; *Oe.* 632 luctificus Auster; *H. F.* 102 luctifica manu; *Pha.* 1087 sequaces nodos; 1217 atrae lucis; *Oe.* 188[a] naris aduncae; 282 bimaris terras; 276

frondifera nemora; 415 hedera bacifera; 465 lunata cauda; 471 securigeri Lycurgi; 531 vallis inriguae; 455 vivaces hederae; 649 vere florifero; 722 tardi plaustri; 752 vivacis cervi; *A.* 830 fulmineus leo; *Th.* 6 fame hiante; 732 iubatus leo; 767 querente aeno; 772 piceos fumos; 834 vaga picti sidera mundi; *H. O.* 146 virgata ubera; *Pha.* 344 virgatas tigres; *H. O.* 209 letifero stipite; 578 and 789 cana populo; 653 patula fago; *Pha.* 1043 nares patulae; *H. O.* 661 gemmiferas aures; 810 tremibunda manu; 836 fluctisona ora; 1131 anhelantes equos; 1289 glaciale iubar; *Pho.* 603 terris frugiferis.

In a few instances ornamental epithets have reference to the most marked natural characteristic of a thing, bringing it vividly before the mind by the mention of a quality readily recognized as belonging to such an object, as in *H. F.* 933 hiberna nive; *Oe.* 495 nivei lactis; 565 niveum lactis liquorem; *H. F.* 282 atra nocte; so *H. F.* 705, *Th.* 480, *H. O.* 1294; *H. F.* 942 nox atrum caput profert; *Th.* 668 nocte caeca; 790 noctis opacae; *A.* 441 canae spumae; so *Pha.* 1014; *Pha.* 935 canas nives; 966 canae brumae; *Oe.* 496 odoro thymo.

Seneca's material, dealing for the most part with the heroic past, enabled him to appeal to the imagination of his own times by the use of names of remote lands, wild, rugged mountains, wandering tribes, far distant seas, etc. He employs over seven hundred proper names or adjectives of peoples, countries, towns, mountains, rivers, islands, etc. with geographical, mythological, or historical application. In the frequent use of geographical names Seneca differs from the Greek tragedians, who employed them sparingly for the purpose of ornamentation.

First to be noted are the instances, all having to do with the description of passionate feelings, in which geographical names and epithets are used in likenesses and comparisons drawn from the wildest forces of nature[13]—Scylla and Charybdis, burning Aetna, the rough, inhospitable countries of Scythia and Colchis, mountains like Caucacus, Taurus, Haemus, Rhodope, and Athos, the Caspian sea, the Symplegades, mighty rivers, etc., as *M.* 408-10: power that can match the onrush of Medea's wrath, quae Scylla, quae Charybdis Ausonium mare | Siculumque sorbens quaeve anhelantem premens | Titana tantis Aetna fervebit minis? *Th.* 579-81: the peace between Atreus and Thyestes is equal to that following a storm when, Scylla pulsatis resonat cavernis | ac mare . . . quod | rapax haustum revomit Charybdis, etc.; *H. O.* 235 f.: than Deianira's rage, Scylla et Charybdis Sicula contorquens freta | minus est timenda; *Pha.* 102: Phaedra's malady, ardet intus qualis Aetnaeo vapor; *H. F.* 106: Juno invokes against Hercules a fiercer flame, quam qui caminis ignis Aetnaeis furit; *H. O.* 285 f.: the fiery wrath of Deianira, quis ignis tantus in caelum

[13] Cf. Smith, op. cit. 28. *hoc genus quamquam doctorum est poetarum omnium, credo tamen declamationes multum eo contulisse. Libenter enim sine dubio rhetores trahebant . . . ex eius modi rebus similitudines.*

furit ardentis Aetnae? *H. O.* 1361-65: the burning pain of Hercules, quae tanta nubes flamma Sicanias secat, | quae Lemnos ardens? . . . | quis sat est Hister mihi? *Pha.* 190 f.: Love's god inflames even him, qui furentis semper Aetnaeis iugis | versat caminos; *H. O.* 143-45: the captive maids of Oechalia ask the unfeeling Hercules, quae cautes Scythiae, quis genuit lapis? | num Titana ferum te Rhodope tulit, | te praeruptus Athos, te fera Caspias, etc.? *H. O.* 1251-53: Hercules in anguish asks the pest preying upon his vitals, quis te sub axe frigido pontus Scythes, | quae pigra Tethys genuit aut Maurum premens | Hibera Calpe litus? *Pha.* 906 f.: whence the author of Phaedra's wrong, hunc Graia tellus aluit an Taurus Scythes | Colchusque Phasis? *H. O.* 1280 f.: Hercules' fortitude, quondam Getico durior Haemo nec Parrhasio lenior axe; *H. O.* 1377-84: the defiant valor of Hercules is unyielding, si me catenis horridus vinctum suis | praeberet avidae Caucasus volucri dapem, | Scythia gemente flebilis gemitus mihi | non excidisset; si vagae Symplegades | . . . Pindus incumbat mihi | atque Haemus et qui Thracios fluctus Athos | frangit Iovisque fulmen excipiens Mimas; *H. O.* 1538 f.: Hercules fears that men will encounter some bloody tyrant like Diomedes, Thraciae si quis Rhodopes alumnus | durior terris Helices nivosae; *H. F.* 1206-12: thus only, exclaims Hercules, could his guilt be expiated, rupes ligatum Caspiae corpus trahant | atque ales avida—cur Promethei vacant | scopuli? vacat cur vertice immenso feras | volucresque pascens Caucasi abrumptum latus | nudumque silvis? illa quae pontum Scythen | Symplegas artat hinc et hinc vinctas manus | distendat alto, etc.; *Th.* 1048-50: who could be guilty of a crime so monstrous as that of Atreus, quis inhospitalis Caucasi rupem asperam | Heniochus habitans quisve Cecropiis metus | terris Procrustes? *M.* 43-45: Medea in her vengeance would be unfeeling, pelle femineos metus | et inhospitalem Caucasum mente indue. | quodcumque vidit Pontus aut Phasis nefas, | videbit Isthmos; *Pha.* 167 f.: the nurse urges Phaedra to shun a sin which no barbarian land has ever committed, non vagi campis Getae | nec inhospitalis Taurus aut sparsus Scythes; *Oc.* 980: Rome is less merciful to Octavia than, Taurorum barbara tellus; *Tr.* 1104-06: Andromache exclaims when told of the death of Astyanax, quis Colchus hoc, quis sedis incertae Scytha | commisit, aut quae Caspium tangens mare | gens iuris expers ausa? *H. O.* 1272 f.: the hidden pest wrings tears from Hercules although durior saxo horrido | et Chalybe voltus et vaga Symplegade; *M.* 583-90: no violence of river's flood equals Medea's fury, non ubi hibernos nebulosus imbres | Auster advexit properatque torrens | Hister et iunctos vetat esse pontes | ac vagus errat; | non ubi impellit Rhodanus profundum, | aut ubi in rivos nivibus solutis | sole iam forti medioque vere | tabuit Haemus; *Th.* 629-31: what barbarian land ever knew a crime so hideous as the murder of Thyestes' children, feris Hister fugam | praebens Alanis, an sub aeterna nive | Hyrcana tellus an vagi passim Scythae? *Th.* 290 f.: to gain

his brother's kingdom Thyestes will face any peril, hac spe minanti fulmen occurret Iovi, | hac spe subibit gurgitis tumidi minas | dubiumque Libycae Syrtis intrabit fretum; *H. F.* 1323-27: what streams could cleanse the guilty hands of Hercules, quis Tanais aut quis Nilus aut quis Persica | violentus unda Tigris aut Rhenus ferox | Tagusve Hibera turbidus gaza fluens | abluere dextram poterit? Arctoum licet | Maeotis in me gelida transfundat mare, etc.; *Pha.* 715 f.: rivers that could not wash away Hippolytus' guilt, quis eluet me Tanais aut quae barbaris | Maeotis undis Pontico incumbens mari?

The use of geographical epithets, in which a particular adjective or equivalent rather than a general one is employed, gives concreteness and picturesqueness. Note the following: *H. F.* 467 veste Sidonia; 1127 Scythicis corytis; *Tr.* 296 Phrygii greges; 362 Thessalae, Ionidesve vel Mycenaeae nurus; *M.* 79 Thessalicis minis; 796 aera Corinthi; 865 Gangeticum nemus; *Pha.* 33-35 Molossos, . . . Cretes, . . . Spartanos [canes]; 60 Gaetulos leones; *Pha.* 156 and *H. O.* 542 fulmen Aetnaeum; *Pha.* 232 genus Amazonium; 330 Tyrio stamine; 348 Poeni leones; 382 Tauri iugis; 388 muricis Tyrii; 393 odore Assyrio; 397 hastile Thessalicum; 421 Thessali cantus; 660 in ore Graio Scythicus rigor; 791 Thessalicis carminibus; 797 Pario marmore; 816 modo Parthico; 1011 Sicula freta, Ionius sinus; *Oe.* 414 Tyria mitra; 457 f. Idaeus leo, puppe Gangetica; 469 Geticas sagittas; 496 Lesbia [vina]; 539 Paphia myrtus; 606 Arctoas nives; 919 Libycus leo; *A.* 64 Libycis syrtibus; 120 Thessalica trabe; 451 Tyrrhenus piscis; 483 Nabataea regna; 736 ferrum Amazonium; *A.* 739 and *H. O.* 1057 Marmaricus leo; *Th.* 477 f. Siculi aestus, Ionio pelago; 498 Umber [canis]; 578 Bruttium pontum; 707 silvis Gangeticis; 732 silva Armenia; 860 nervo Haemonio; *Th.* 955 and *H. O.* 644 Tyrio ostro; *H. O.* 128 Thessalicus pastor; 157 Scythica harundine; 241 Armenia tigris; 376 Sabaea myrrha; 1642 nemore Nasamonio; *Pho.* 428 sagitta Parthica.

Serving the same general purpose, and in some cases not to be distinguished from the examples of the last paragraph, are the relatively numerous instances of the employment of geographical epithets where the adjective could be omitted without changing the context, or where its use has the main if not the sole purpose of heightening the effect, as in *H. F.* 9 Tyriae Europae; 378 unda Euboica; 482 Antaeus Libys; 549 Siculae Proserpinae; 588 Spartani Taenari; 1325 Hibera gaza; *Tr.* 70 Graias Amyclas; 445 facibus Idaeis; *M.* 179 Colchi Aeetae; 457 Thessala Tempe; *Pha.* 811 Spartanum Cyllaron; 906 Taurus Scythes Colchusque Phasis; *Oe.* 171 Taenarii ferri; *A.* 216 Thressa phalanx; 829 f. Nemeaeus leo, cervaque Parrhasis; *Th.* 811 f. Thessalicum Thressa premitur Pelion Ossa; *H. O.* 1032 Thressae sub Rhodopes iugis aptans Pieriam Chelyn. Other examples are: *H. F.* 228 f., 460, 733, 840, 1165, 1210, 1233, 1285, 1323, *Tr.* 75, 108, 135, 225, *M.* 178, 212, 225, 350, 358, 408, 630, 683, 720, *Pha.* 288, 571, 716,

Oe. 234, 404, 433, 437, 467, *A.* 120, 479 f.; 613, 690, 806, 829-31, 918, 938, *Th.* 662, *H. O.* 24, 80, 235, 599, 665, 783, 793, 1139, 1152, 1156, 1253, 1280, 1474, 1538, 1718, 1891.

Seneca shows preference for epithet or descriptive phrase with geographical names. This is evident from an examination of eighty-five names of rivers, mountains, towns, countries, and islands, with which epithet or accompanying phrase is found in two hundred and fifteen out of a total of approximately three hundred occurrences, as Achelous: *H. O.* 300 vagas undas; 589 gracilis gradu aequo; Acheron: *H. F.* 715 invius; *A.* 607 ater; *Oe.* 578 profundus; *Th.* 17 maestus; *H. O.* 1951 languidus; Alpheus: *Pha.* 505 celer; *M.* 81 and *Th.* 116 sacer; Araxes: *M.* 373 and *Pha.* 57 gelidus; *Oe.* 428 niveus; Cocytus: *H. F.* 686 and 869 iners; *H. O.* 1963 gemens; Euripus: *H. F.* 377 fugax; *Tr.* 838 properans; *H. O.* 779 instabilis; Hebrus: *M.* 631 tristis; *H. O.* 1895[b] gelidus; Hermus: *Pho.* 607 rapidus; Hydaspes: *M.* 725 gemmifer; *H. O.* 628 dives; Hister: *M.* 763 in tot ora divisus; 764 piger; *Th.* 629 fugam praebens Alanis; *H. O.* 622 gemmifer; *Pha.* 59 stans = gelidus; Ilisos: *Pha.* 13 levis; 504 niveus; Inachus: *H. O.* 139 volucer; Ismenus: *Oe.* 42 tenuis; *A.* 320 tacitum; *H. O.* 141 languidus; *Pho.* 116 rapidus; Lerna: *Pha.* 507 gelida; Lethe: *H. F.* 680 quieta; *Pha.* 1202 unda miseris grata; Lycormas: *H. O.* 591 flavus; Maeander: *H. F.* 684 incertis vagus undis; *Pho.* 606 flectit errantes aquas; Pactolus: *Pho.* 604 trahens opulenta vada; *Oe.* 467 divite unda; Phasis: *M.* 102 horridus; 211 placidis flexibus; 762 violenta vada; *Pha.* 907 Colchus; Phlegethon: *Pha.* 1227 igneo vado; *A.* 753 ater; *Th.* 73 igneo freto; 1017 ardenti freto igneus; Strymon: *Oe.* 604 gelidus; Styx: *Pha.* 477, *H. O.* 1919 atra; *A.* 493, *Th.* 666 dira; *H. F.* 558 fera; *Oe.* 396, *Th.* 1007, *H. O.* 1198, 1766 inferna; *A.* 608 tristis; *Pha.* 148 perpetua; *Tr.* 430, *Oe.* 401 profunda; *H. F.* 713 sacra; *Pha.* 625 tacita; *M.* 632 notam; Tagus: *H. F.* 1325 Hibera turbidus gaza fluens; *Th.* 354 unda aurea; *H. O.* 626 aurato flumine clarus; Tigris: *H. F.* 1324 violentus; *Tr.* 11 tepidus; Xanthus: *Tr.* 187 tardus cruento vado; *A.* 213 armis corpora immixtis gerens; *Pho.* 609 nivibus Idaeis tumens.

Names of mountains, as Aetna: *M.* 410 anhelantem premens Titana; *Th.* 583 fervens; *H. O.* 286 ardens; Athos: *M.* 720 Haemonius; *H. O.* 145 praeruptus; 1383 qui Thracios fluctus frangit; Caphereus: *A.* 560 fallax; Cithaeron: *H. F.* 335 vertice excelso; *Oe.* 484 and 931 sacer; 808 nivoso iugo; 845 laetus pabulo semper novo; *Pho.* 13 praerupta iuga; 256 noxius; Caucasus: *H. F.* 1209 abruptum latus; *M.* 43, *Th.* 1048 inhospitalis; *M.* 709 sparsus cruore Promethi; *Pha.* 1135 ingens; *H. O.* 1378 horridus; 1451 nivalis; Eryx: *M.* 707 invius; *Oe.* 600 caducas frondes; Hymettus: *Pha.* 23 dulcis; Ide: *Tr.* 66 fatalis; 1049 celsa; Mimas: *H. O.* 730 lucidus; 1384 Iovis fulmen excipiens; Olympus: *Pha.* 960 ignifer; *A.* 347 pinifer; *H. O.* 1907 stelliger; *Oc.* 209 patrius; Othrys: *H. O.* 494 ultra nubes eductus; 1140 pondus Encelado leve; Parnasus: *Oe.* 227 nivalis; 281 altus, caelum

petens, biceps; *A.* 721 sacra iuga; Parnes: *Pha.* 4 saxosa; Pindus: *M.* 384 nivalis; 721 ingens; *Pha.* 614 gelatis iugis; *Oe.* 435 Threicius; *H. O.* 493 trepidus; Pyrene: *Pha.* 69 ferax; Taurus: *M.* 683 frigore Arctoo rigens; *Pha.* 906 Scythes.

Names of towns, as Aphidnae: *Pha.* 24 parvae; Argos: *A.* 353 supplex numinis; 729 geminum; 808 nobilibus nobile civibus; 809 iratae carum novercae; *Th.* 119 nobiles [Argi]; 122 Achaicum; Carystos: *Tr.* 836 ferax varii lapidis; Chalcis: *Tr.* 838 premens litus maris inquieti; *H. O.* 803 vasta; Corinthos: *M.* 35 gemino litore opponens moras; *Th.* 629 maris gemini premens fauces; Cilla: *Tr.* 227 cara Phoebo; Eleusin: *H. F.* 302 tacita; *Tr.* 843 sacris gaudens tacitis; *H. O.* 599 spiciferae concessa deae; Enispe: *Tr.* 841 formidat Borean; Gonoessa: *Tr.* 840 carens numquam vento; Gortynis: *Tr.* 821 parva; Iolcos: *Tr.* 819 maris vasti domitrix; *M.* 457 parva; Lyrnesos: *Tr.* 221 apposita celso parva iugo; Mothone: *Tr.* 822 frequens rivis levibus; Olenos: *Tr.* 826 tectis habitata raris; Pellene: *H. F.* 979 alta; Pleuron: *Tr.* 827 virgini inimica divae; Pylos: *H. F.* 561 Nestoream; *Tr.* 848 senilem; Trachin: *Tr.* 818 lapidosa; *H. O.* 195 aspera; 1432 rigenti iugo; Thebae: *H. F.* 259 ferax deorum terra; Tricce: *Tr.* 821 sterilis; Troezen: 828 maris lati sinuosa.

Names of countries, e.g. Aegyptus: *Oc.* 522 incesta; Asia: *Tr.* 7 pollens; *A.* 205 ferox; 785 potens; Calydon: *Tr.* 845 fera notam saeva; Crete: *Tr.* 820 urbibus centum spatiosa; *Pha.* 85 magna vasti dominatrix freti; *H. O.* 1874 caerula; Elis: *Tr.* 850 coronis clara; India: *M.* 484 perustis populis; *Pha.* 344 decolor; 753 thyrsigera; Lycia: *Pho.* 613 tutam crebris portibus; Lydia: *Pha.* 326 ferox; Mysia: *Tr.* 216 ferox; Oechalia: *H. O.* 422 inclita; Phocis: *H. F.* 334 obliqua; *Oe.* 279 gratum Baccho solum.

Names of islands, as Calydnae: *Tr.* 839 quolibet vento faciles; Delos: *A.* 384 maternam; Lemnos: *A.* 566 scelere nobilem; *H. O.* 1362 ardens; Lesbos: *Tr.* 226 fretum Aegaeum secans; Naxos: *Oe.* 488 Aegaeo redimita ponto; Peparethos: *Tr.* 842 Attica pendens ora; Scyros: *Tr.* 226 quae pascuo fecunda pingui Thracios nutrit greges.

Names of remote or little known peoples and tribes, accompanied by picturesque epithet or phrase, are fairly frequent, as Arabs: *M.* 711 dives; also *Pha.* 67, *H. O.* 793; *Oe.* 117 beatus; Bistones: *H. O.* 1042 ultimi; Dahae: *Th.* 370 sparsos; 603 Parthis equitem minati; Dolops: *H. O.* 125 gelidus; Garamans: *Pha.* 68 inops; *H. O.* 1106 sparsus; Geloni: *Oe.* 478 dispersos; Getae: *Pha.* 167 vagi; Indus: *Oe.* 114 extremos; 123 nudos; *Th.* 602 Phoebi propioris; *H. O.* 41 Phoebo subditus; Sarmata: *H. F.* 539 intonsus; *Pha.* 71 vagus; *Th.* 375 fortis; *H. O.* 158 frigidus; Scytha (Scythes): *H. F.* 534 gentes patriis sedibus hospitas; *Tr.* 12 vagos; 1104 sedis incertae; *Pha.* 168 sparsus; *Th.* 631 vagi passim; Tauri: *Oc.* 980 barbara tellus; Thrax: *H. F.* 1170, *H. O.* 1790 cruentus.

SENTENTIAE

By *sententiae* are meant striking moral statements, usually short and epigrammatic, of such general character and application that they may be separated from the context without losing their force.[1] Whether included among figures of speech, as by some writers,[2] or rejected, as by others,[3] their use serves a rhetorical aim not less conspicuous or important than that of figures.[4] Numerous passages in Seneca Rhetor testify to the importance which the rhetors attached to the use of *sententiae*.[5] A striking characteristic of Seneca's philosophical writings,[6] their great number and variety also

[1] For definitions (which for the most part differ only in comprehensiveness), see Arist. *Rhet.* 2, 21, 2; Auct. ad Her. 4, 17, 24: *sententia est oratio sumpta de vita, quae aut quid sit aut quid esse oporteat in vita, breviter ostendit;* Quint. 8, 5, 3: *est autem haec vox universalis, quae etiam citra complexum causae possit esse laudabilis; Rhet. Latin. Minor.* (index *s. v. sententia*); *Rhet. Gr.* (index *s. v.* γνώμη). A good discussion of *sententia*, its connotations, usage, etc., is contained in Holmberg, *Studien zur Terminologie und Technik*, Upsala, 1913, pp. 8-12 and 121-23. Arist. *Rhet.* 2, 21, 15-16 expounds the principle of the γνώμη and discusses the advantages which arise from the use of maxims: they appeal to the hearer's love of the commonplace, since men are pleased when a sentiment which they entertain on special grounds is stated in general terms; they give moral character to speech in that the use of a *sententia* makes a general declaration of the speaker's moral predilections, with the result that if the *sententiae* are good they stamp the speaker as of good character. There is a rhetorical advantage also in the energy and distinction given to thought by a reversal of detailed expression, by "the art of putting things," so to speak.

[2] Auct. ad Her. 4, 8, 11.

[3] Quint. 9, 3, 98.

[4] Quint. 12, 10, 48. *hoc, quod vulgo sententias vocamus, . . . quis utile neget? feriunt animum et uno ictu frequenter impellunt et ipsa brevitate magis haerent et delectatione persuadent.*

[5] See Smith, *De arte rhetorica*, etc. 31, and cf. Seneca Rhetor, *Contr.* 1, *praef.* 22 f.: *cum vos [filii Senecae] sententias audire velitis, . . . hoc quoque Latro meus faciebat, ut sententias amaret; . . . ipse dicebat sententias . . . solebat autem et hoc genere exercitationis uti, ut <aliquo die> nihil praeter epiphonemata scriberet, aliquo die nihil praeter enthymemata, aliquo die nihil praeter has translaticias quas proprie sententias dicimus, . . . quae de fortuna, de crudelitate, de saeculo, de divitiis dicuntur: hoc genus sententiarum supellectilem vocabat; Contr.* 2, *praef.* 5; *Contr.* 7, *praef.* 9; *Contr.* 10, *praef.* 16; *Contr.* 2, 2, 8; 7, 5, 12; 7, 6, 22; 9, 1, 13; 10, 1, 14; 10, 4, 25. Quint. (1, 9, 3) advised that they be written in the grammar schools, and Seneca asserted (*Ep.* 33, 7) that they could be comprehended even by young minds: *ideo pueris et sententias ediscendas damus et has quas Graeci chrias vocant, quia complecti illas puerilis animus potest, qui plus adhuc non capit.*

[6] Cf. Quint. 10, 1, 129: *multae in eo claraeque sententiae.* Seneca's views as to their usefulness in education and in establishing rules of conduct are seen in sundry of the *Ep.* (e.g. 33, 94, 95), which are analysed for this purpose by Marinescu, *Die stoischen Elemente in der Pädagogik Senecas*, Munich, 1911, pp. 38-40; cf. also Weber, *De Senecae philosophi dicendi genere Bioneo*, Magdburg, 1895, p. 37: *sententiose vero dicta in quavis pagina;* Mewis, *De Senecae philosophi studiis litterarum*, Königsberg, 1908, p. 72: *in operibus Senecae proverbia vel iis similia inveniuntur ducenta undeviginti;* Otto, *Sprichwörter der Römer*, 1890, p. 431 f.; Friedländer, *Hist. Zeitschrift*, Neue Folge 49, (1900), 2, p. 228: "wegen ihres Reichtums an glänzenden Sentenzen hat man seine Schriften im 17 Jahrhundert mit einem von Goldstickerei starrenden Kleide und mit dem gestirnten Himmel, im 19 mit einem Raketenfeuer verglichen, in dem auch manche prachtvolle Leuchtkugelen aufsteigen."

in the tragedies[7] illustrate the degree in which Seneca was influenced in thought and style by the sententious mode of expression[8] dominant in the rhetorical schools of his time. In fact, following the Ciceronian period the use of *sententiae* became so general that many writers regarded them as the most important means of ornamentation.[9]

Sententiae may be roughly classed as having reference to persons, or things,[10] or to persons and things combined, since their moral character makes them applicable to all acts and objects of human interest.[11] Of those referring solely to persons there are not many instances. Note *H. F.* 313

[7] See the collection by Kunz, *Sentenzen in Senecas Tragödien*, Progr. Wiener-Neustadt, 1897; cf. Schanz, 2, 2, 66: "hier finden wir die epigrammatisch zugespitzten Sentenzen in reicher Fülle; Nisard, *op. cit.* 1, 84: "Le poète et le philosophe sont également riches en sentences, la plupart graves, quelques-unes très vagues, plusieurs tournant a l'épigramme"; 1, 138: "Les sentences sont le fonds commun des déclamations, dialogues ou monologues. Aux raisons tirées des faits particuliers, les personnages ajoutent des raisons générales qui se résument en un vers, . . . ce sont ces raisons-là qu'on est convenu d'appeller sentences. Tous les héros et héroïnes des dix tragédies, enfants, vieillards, jeunes filles, femmes, dieux, déesses, magiciennes, prodiguent ces sentences"; Butler, *op. cit.* 68 f.: "In isolated lines and striking *sententiae* Seneca's gift for rhetorical epigram is seen at its best; . . . if nothing had survived of Seneca's plays but a collection of *sententiae*, we might have regretted his loss almost as we regret the loss of Menander."

[8] In the use of these *lumina orationis* Seneca was to some extent guided by Roman preference for practical, didactic expression, but far more by the rhetors (cf. n. 5 above) and the pointed manner of other writers, especially of Publius Syrus. Note these parallels: *H. F.* 656, cf. Syrus 646 (Woelfflin's ed. 1869); *Tr.* 427, cf. Syrus 183; *Tr.* 545, cf. Syrus 26; *Tr.* 633, cf. Syrus 201; *Tr.* 954, *H. O.* 122, cf. Syrus 438; *M.* 153, cf. Syrus 510; *M.* 430, cf. Syrus 483; *Pha.* 735, cf. Syrus 640; *Pha.* 775, cf. Syrus 103; *Pha.* 995, cf. Syrus 211; *Pha.* 1135, cf. Syrus 667; *Oe.* 86, cf. Syrus 402; *Oe.* 705, cf. Syrus 338; *A.* 96, cf. Syrus 162; *A.* 113, cf. Syrus 459; *A.* 144, cf. Syrus 593; *A.* 243, cf. Syrus 271; *A.* 996, cf. Syrus 504 and 616; *Th.* 443, cf. Syrus 286; *Th.* 487, cf. Syrus 625; *Th.* 596, cf. Syrus 295; *H. O.* 443, cf. Syrus 364; *Oc.* 548, cf. Syrus 481. For Seneca's influence in turn, cf. Pais, *op. cit.* 104: "una delle ragioni per cui Seneca ebbe tanta influenza sul teatro moderno, in ispecie francese, . . . la si trova anche nella copia e nella bellezza delle sentenze onde è adorno il dialogo dei suoi drammi."

[9] Cf. Norden, 1, 280: "Die pointierte Sentenz . . . galt für die höchste Vollendung der Rede"; Quint. 8, 4, 29: *ne omittamus eum, quem plerique praecipuum ac paene solum putant orationis ornatum;* 8, 5, 2: *sententias . . . quae nostris temporibus modo carent;* 8, 5, 13: *sed nunc aliud volunt, ut omnis locus, omnis sensus in fine sermonis feriat aurem.* For Quintilian's own view, that of a middle ground (cf. 8, 5, 25) between those who overvalued their use and those who entirely rejected them, see 8, 5, 34: *ego vero haec lumina orationis velut oculos quosdam esse eloquentiae credo. sed neque oculos esse toto corpore velim, ne cetera membra officium suum perdant, et, si necesse sit, veterem illum horrorem dicendi malim quam istam novam licentiam. sed patet media quaedam via*, etc.; 8, 5, 7: *custodiendum est et id, quod ubique, ne crebrae sint . . . et ne passim et a quocumque dicantur.* So Auct. ad Her. (4, 17, 25) counsels moderation: *Sententias interponi raro convenit, ut rei actores, non praeceptores videamur esse.* Rhetoricians distinguish several species, προμύθιον, ἐπιμύθιον, ἐπιφώνημα, κατ' ἐξόχην, νοήματα, ἐνθυμήματα, etc., but the earliest *sententiae* were properly called γνῶμαι; see Quint. 8, 5, 3; Volkmann, 452-56.

[10] Quint. 8, 5, 3.

[11] See Cope-Sandys' note on Arist. *Rhet.* 2, 21, 2.

quod nimis miseri volunt | hoc facile credunt; *Tr.* 515 levius solet timere, qui propius timet; *Th.* 445 miser esse mavult esse qui felix potest? *H. O.* 929 quicumque misero forte dissuadet mori, | crudelis ille est. For *sententiae* referring to persons and things combined, see such examples as *Pha.* 440 f. quem fata cogunt, ille cum venia est miser; | at si quis ultro se malis offert volens | seque ipse torquet, perdere est dignus bona | quis nescit uti; *M.* 203-06 difficile quam sit animum ab ira flectere | iam concitatum quamque regale hoc putet | sceptris superbas quisquis admovit manus, | qua coepit ire, etc.; *Th.* 309 peiora iuvenes facile praecepta audiunt; *Th.* 416 cum quod datur spectabis, et dantem aspice. Far more numerous are those which have to do with things, actions, principles, ideas, etc., as *H. O.* 602 rara fides ubi iam melior fortuna ruit; *A.* 115 per scelera semper sceleribus tutum est iter; *Pha.* 735 mens inpudicam facere, non casus solet; *M.* 176 fortuna opes auferre, non animum potest.

In number much greater and the more striking are the *sententiae* made up of a single statement, as *H. F.* 353 ars prima regni est posse invidiam pati. Double statements, however, are not rare, e.g. *Th.* 307 leve est miserias ferre, perferre est grave. In some cases the predication is a triple one, as *H. F.* 252 sontibus parent boni, ius est in armis, opprimit leges timor. Ordinarily in Seneca, as in most authors, the *sententiae* stand singly, but two are not infrequently found in immediate succession, as *Tr.* 574 f. ANDR. tuta est, perire quae potest debet cupit; ULIX. magnifica verba mors prope admota excutit. Occasionally there are three or more so used, e.g. *Tr.* 256-63 noscere hoc primum decet, | quid facere victor debeat, victus pati. | violenta nemo imperia continuit diu, | moderata durant; quoque Fortuna altius | evexit ac levavit humanas opes, | hoc se magis supprimere felicem decet, etc. Five or more occur in succession in *H. F.* 340-45; *Pha.* 1123-43; *Oe.* 981-94 non sollicitae possunt curae | mutare rati stamina fusi. | quicquid patimur mortale genus, | quicquid facimus venit ex alto, | servatque suae decreta colus | Lachesis nulla revoluta manu. | omnia secto tramite vadunt | primusque dies dedit extremum: | non illa deo vertisse licet | quae nexa suis currunt causis. | it cuique ratus prece non ulla | mobilis ordo: multis ipsum | metuisse nocet, multi ad fatum | venere suum dum fata timent; *H. O.* 107-18; *Pho.* 654-59. Notable is the number in *Tr.* 1009-28, part of a chorus expressing the thought that a sorrow shared is half a joy,

> dulce maerenti populus dolentum,
> dulce lamentis resonare gentes;
> lenius luctus lacrimaeque mordent,
> turba quas fletu similis frequentat.
> semper a semper dolor est malignus:
> gaudet in multos sua fata mitti
> seque non solum placuisse poenae.
> ferre quam sortem patiuntur omnes,

nemo recusat.
Tolle felices: miserum, licet sit,
nemo se credet; removete multo
divites auro, removete centum
rura qui scindunt opulenta bubus:
pauperi surgent animi iacentes—
est miser nemo nisi comparatus.
dulce in immensis posito ruinis,
neminem laetos habuisse vultus:
ille deplorat queriturque fatum,
qui secans fluctum rate singulari
nudus in portus cecidit petitos.

Another chorus showing numerous examples in succession is *A.* 88-107: the peril of high station, bliss of the common lot,

sidunt ipso pondere magna
ceditque oneri Fortuna suo.
vela secundis inflata notis
ventos nimium timuere suos,
nubibus ipsis inserta caput
turris pluvio vapulat Austro,
densasque nemus spargens umbras
annosa videt robora frangi;
feriunt celsos fulmina colles,
corpora morbis maiora patent,
et cum in pastus armenta vagos
vilia currant,
placet in vulnus maxima cervix.
Quicquid in altum Fortuna tulit,
ruitura levat. modicis rebus
longius aevum est: felix mediae
quisquis turbae sorte quietus
aura stringit litora tuta
timidusque mari credere cumbam
remo terras propriore legit.

Sometimes a practically unbroken succession of *sententiae* occurs in an approximate line-for-line dialogue known as stichomythia,[12] as in *Oe.* 699-706: Creon protests his innocence of Oedipus' charge that he is in conspiracy with Tiresias to obtain Oedipus' scepter,

CR. Quid si innocens sum? OED. Dubia pro certis solent
timere reges. CR. qui pavet vanos metus,

[12] For a discussion of Seneca's technique as compared with that of the Greek tragedians, see Hancock, *Studies in Stichomythia*, Univ. of Chicago Diss. 1917, pp. 23-25. Cf. also Cunliffe, 20: "Stichomythia is very common in Seneca's tragedies, and sometimes every line is a moral maxim of commonplace philosophy"; Godley, 235: "Very often the stichomuthia is a succession of aphorisms on life and conduct. It is the rhetoric of *scores* rather than of serious argument"; Dimsdale, 402: "It is here that the cult of aphorism, dear to the schools of rhetoric, comes in."

veros meretur. OED. Quisquis in culpa fuit,
dimissus odit: omne quod dubium est cadat.
CR. sic odia fiunt. OED. Odia qui nimium timet
regnare nescit: regna custodit metus.
CR. Qui sceptra duro saevus imperio regit.
timet timentes: metus in auctorem redit;

A. 145-58: the nurse endeavors to dissuade Clytemnestra from adding crime to crime by the murder of Agamemnon,

NUTR. Caeca est temeritas quae petit casum ducem.
CLYT. Cui ultima est fortuna, quid dubiam timet?
NUTR. Tuta est latetque culpa, si pateris, tua.
CLYT. Perlucet omne regiae vitium domus.
NUTR. Piget prioris et novum crimen struis?
CLYT. Res est profecto stulta nequitiae modus.
NUTR. Quod metuit auget qui scelus scelere obruit.
CLYT. Et ferrum et ignis saepe medicinae loco est.
NUTR. Extrema primo nemo temptavit loco.
CLYT. Rapienda rebus in malis praeceps via est.
NUTR. At te reflectat coniugi nomen sacrum.
CLYT. Decem per annos vidua respiciam virum?
NUTR. Meminisse debes sobolis ex illo tuae.
CLYT. Equidem et iugales filiae memini faces, etc.;

Th. 204-220: the attendant seeks to restrain Atreus from vengeful crime, through fear of public disapproval,

SAT. Fama te populi nihil
adversa terret? ATR. Maximum hoc regni bonum est,
quod facta domini cogitur populus sui
tam ferre quam laudare. SAT. Quos cogit metus
laudare, eosdem reddit inimicos metus.
at qui favoris gloriam veri petit,
animo magis quam voce laudari volet.
ATR. Laus vera et humili saepe contingit viro,
non nisi p. enti falsa. quod nolunt velint.
SAT. Rex velit honesta: nemo non eadem volet.
ATR. Ubicumque tantum honesta dominanti licent,
precario regnantur. SAT. Ubi non est pudor
nec cura iuris sanctitas pietas fides,
instabile regnum est. ATR. Sanctitas pietas fides
privata bona sunt, qua iuvat reges eant.
SAT. Nefas nocere vel malo fratri puta.
ATR. Fas est in illo quicquid in fratre est nefas

Seneca's use of stichomythia in other examples, though not made up entirely of *sententiae*, takes the form of a rhetorical *altercatio* by stating pros and cons, in short by making one character in a contest of wits catch up the words of another and dexterously turn them against him,[18] as in

[18] Godley, 235: "It does not matter in the least who is taking part in the Senecan *altercatio*—whatever characters are on the stage, the dialogue is a succession of thrust-and-parry

H. F. 422-37: Lycus wishes to marry Megara who scorns the proposal, preferring death rather than disloyalty to Hercules,

LYC. Animosne mersus inferis coniunx facit?
MEG. Inferna tetigit, posset ut supera assequi.
LYC. Telluris illum pondus immensae premit.
MEG. Nullo premetur onere, qui caelum tulit.
LYC. Cogere. MEG. Cogi qui potest nescit mori.
LYC. Effare potius, quod novis thalamis parem
Regale munus. MEG. Aut tuam mortem aut meam.
LYC. Moriere demens. MEG. Coniugi occurram meo.
LYC. Sceptrone nostro famulus est potior tibi?
MEG. Quot iste famulus tradit reges neci.
LYC. Cur ergo regi servit et patitur iugum?
MEG. Imperia dura tolle: quid virtus erit?
LYC. Obici feris monstrisque virtutem putas?
MEG. Virtutis est domare quae cuncti pavent.
LYC. Tenebrae loquentem magna Tartareae premunt.
MEG. Non est ad astra mollis e terris via;

Tr. 327-48: Pyrrhus and Agamemnon over the proposal to sacrifice Polyxena,

PYRRH. Est regis alti spiritum regi dare.
AGAM. Cur dextra regi spiritum eripuit tua?
PYRRH. Mortem misericors saepe pro vita dabit.
AGAM. Et nunc misericors virginem busto petis?
PYRRH. Iamne immolari virgines credis nefas?
AGAM. Praeferre patriam liberis regem decet.
PYRRH. Lex nulla capto parcit aut poenam impedit.
AGAM. Quod non vetat lex, hoc vetat fieri pudor.
PYRRH. Quodcumque libuit facere victori licet.
AGAM. Minimum decet libere cui multum licet.
PYRRH. His ista iactas, quos decem annorum gravi
regno subactos Pyrrhus exsolvit iugo?
AGAM. Hos Scyrus animos? PYRRH. Scelere quae fratrum caret.
AGAM. Inclusa fluctu . . . PYRRH. Nempe cognati maris:
Atrei et Thyestae nobilem novi domum.
AGAM. Ex virginis concepte furtivo stupro
et ex Achille nate, sed nondum viro—
PYRRH. Illo ex Achille, genere qui mundum suo
sparsus per omne caelitum regnum tenet:
Thetide aequor, umbras Aeaco, caelum Iove.
AGAM. Illo ex Achille, qui manu Paridis iacet.
PYRRH. Quem nec deorum comminus quisquam petit;

M. 159-73: the nurse cautions Medea against her outspoken vows of vengeance,

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repartees, each speaker showing off his cleverness at parrying the opponent's foil within the allotted space of a line, or half a line, or even a quarter"; Butler, 57: "The cleverness of this [kind of dialogue] is undeniable, . . . the atmosphere is that of the school of rhetoric."

MED. Fortuna fortes metuit, ignavos premit.
NUTR. Tunc est probanda, si locum virtus habet.
MED. Numquam potest non esse virtuti locus.
NUTR. Spes nulla rebus monstrat adflictis viam.
MED. Qui nil potest sperare, desperet nihil.
NUTR. Abiere Colchi, coniugis nulla est fides
nihilque superest opibus e tantis tibi.
MED. Medea superest, hic mare et terras vides
ferrumque et ignes et deos et fulmina.
NUTR. Rex ist timendus. MED. Rex meus fuerat pater.
NUTR. Non metuis arma? MED. Sint licet terra edita.
NUTR. Moriere. MED. Cupio. NUTR. Profuge. MED. Paenituit fugae.
NUTR. Medea—MED. Fiam. NUTR. Mater es. MED. Cui sim vides.
NUTR. Profugere dubitas? MED. Fugiam, at ulciscar prius.
NUTR. Vindex sequetur. MED. Forsan inveniam moras;

M. 192-201: Creon orders Medea to flee from his kingdom,

MED. Quod crimen aut quae culpa multatur fuga?
CR. Quae causa pellat, innocens mulier rogat.
MED. Si iudicas, cognosce. si regnas, iube.
CR. Aequum atque iniquum regis imperium feras.
MED. Iniqua numquam regna perpetuo manent.
CR. I, querere Colchis. MED. Redeo: qui avexit, ferat.
CR. Vox constituto sera decreto venit.
MED. Qui statuit aliquid parte audita altera,
aequum licet statuerit, haud aequus fuit.
CR. Auditus a te Pelia supplicium tulit?

A. 791-99: Cassandra warns Agamemnon of the fate that hangs over him,

AGAM. Festus dies est. CASS. Festus et Troiae fuit.
AGAM. Veneremur aras. CASS. Cecidit ante aras pater.
AGAM. Iovem precemur pariter. CASS. Herceum Iovem?
AGAM. Credis videre te Ilium? CASS. Et Priamum simul.
AGAM. Hic Troia non est. CASS. Helena ubi est Troiam puto.
AGAM. Ne metue dominam famula. CASS. Libertas adest.
AGAM. Secura vive. CASS. Mihi mori est securitas.
AGAM. Nullum est periclum tibimet. CASS. At magnum tibi.
AGAM. Victor timere quid potest? CASS. Quod non timet;

H. O. 887-902: Hyllus minimizes Deianira's responsibility for the disaster to Hercules, maintaining that he sins not who sins without intent,

DEI. Quicumque fato ignoscit et parcit sibi,
errare meruit: morte damnari placet.
HYL. Nocens videri, qui mori quaerit, cupit.
DEI. Mors innocentes sola deceptos facit.
HYL. Titana fugiens—DEI. Ipse me Titan fugit.
HYL. Vitam relinques? DEI. Miseram, ut Alciden sequar.
HYL. Superest et auras ille caelestes trahit.
DEI. Vinci Hercules cum potuit, hinc coepit mori.
HYL. Virum sequeris. DEI. Praegredi castae solent.

HYL. Natum relinques fataque abrumpes tua?
DEI. Quamcumque natus sepelit haec vixit diu.
HYL. Si te ipsa damnas, scelere te misera arguis.
DEI. Nemo nocens sibi ipse poenas inrogat.
HYL. Multis remissa est vita quorum error nocens,
non dextra fuerat. fata quis damnat sua?
DEI. Quicumque fata iniqua sortitus fuit;

Oc. 440-61: Seneca urges clemency, Nero demands force in dealing with his foes,

SEN. Nihil in propinquos temere constitui decet.
NER. Iustum esse facile est cui vacat pectus metu.
SEN. Magnum timoris remedium clementia est.
NER. Extinguere hostem maxima est virtus ducis.
SEN. Servare cives maior est patriae patri.
NER. Praecipere mitem convenit pueris senem.
SEN. Regenda magis est fervida adolescentia.
NER. Aetate in hac sat esse consilii reor.
SEN. Ut facta superi comprobent semper tua.
NER. Stulte verebor, ipse cum faciam, deos.
SEN. Hoc plus verere quod licet tantum tibi.
NER. Fortuna nostra cuncta permittit mihi.
SEN. Crede obsequenti parcius; levis est dea.
NER. Inertis est nescire quid liceat sibi.
SEN. Id facere laus est quod decet, non quod licet.
NER. Calcat iacentem vulgus. SEN. Invisum opprimit.
NER. Ferrum tuetur principem. SEN. Melius fides.
NER. Decet timeri Caesarem. SEN. At plus diligi.
NER. Metuant necesse est—SEN. Quicquid exprimitur grave est.
NER. Iussisque nostris pareant. SEN. Iusta impera.
NER. Statuam ipse. SEN. Quae consensus efficiet rata.
NER. Respectus ensis faciet. SEN. Hoc absit nefas;

Oc. 572-85: Seneca maintains against Nero that the people will not sanction the emperor's divorce from Octavia and union with Poppaea,

SEN. Vix sustinere possit hos thalamos dolor
videre populi, sancta nec pietas sinat.
NER. Prohibebor unus facere quod cunctis licet?
SEN. Maiora populus semper a summo exigit.
NER. Libet experiri, viribus fractus meis
an cedat animis temere conceptus favor.
SEN. Obsequere potius civibus placidus tuis.
NER. Male imperatur, cum regit vulgus duces.
SEN. Nihil impetrare cum valet, iuste dolet.
NER. Exprimere ius est, ferre quod nequeunt preces?
SEN. Negare durum est. NER. Principem cogi nefas.
SEN. Remittat ipse, NER. Fama sed victum feret.
SEN. Levis atque vana. NER. Sit licet, multos notat.
SEN. Excelsa metuit. NER. Non minus carpit tamen.

To the above add the following, in which *sententiae* are combined in stichomythia; *H. F.* 447-56: Amphitryon defends against Lycus Hercules' claim to divine origin; *M.* 494-509: Jason urges Medea to leave before she arouses the king's wrath; *Pha.* 240-45: Phaedra asserts that Hippolytus can, the nurse that he cannot, be made responsive to her passion; *Pha.* 871-81: Theseus urges Phaedra, Phaedra refuses, to tell what cause forces her to die; *Oe.* 509-29: Oedipus inquires about, Creon tries to conceal from him, Laius' murderer; *A.* 953-71 Clytemnestra asserts, Electra defies, her authority over her daughter; *H. O.* 436-44: the nurse counsels moderation, Deianira thirsts for vengeance upon Hercules.

Seneca's philosophy, both in positive and in negative form, finds an excellent means of expression in the employment of *sententiae*, which will be considered here only in a loosely grouped classification. Many inculcate the principles of right and happy living, but a far larger number have to do with the weaknesses, sins, and sufferings of humankind. Still others treat of such subjects as death, fate, fortune, deception and false appearance, the passing of time, physical strength and beauty, the heedlessness of youth, etc. To the citations made above are to be added the following, which illustrate,

1. General principles and rules of conduct: *A.* 242 f. nam sera numquam est ad bonos mores via: | quem paenitet peccasse paene est innocens; *Oe.* 850 veritas odit moras; *Tr.* 614 veritas numquam perit; *Pha.* 140 f. honesta primum est velle nec labi via, | pudor est secundus nosse peccandi modum; *Pha.* 876 alium silere quod voles, primus sile; *Pha.* 249 pars sanitatis velle sanari fuit; *Pho.* 494 patiare potius ipse quam facias scelus; *Tr.* 497 miser occupet praesidia, securus legat; *Tr.* 291 qui non vetat peccare, cum possit, iubet; *Tr.* 545 f. est quidem iniustus dolor rerum aestimator; *Th.* 474 f. redire pietas unde submota est solet | reparatque vires iustus amissas amor; *H. O.* 170 f. commoda cladibus magnis magna patent; *H. O.* 228 ff. felix quisquis novit famulum | regemque pati | vultusque suos variare potest; *Oe.* 527 imperia solvit qui tacet iussus loqui; *H. O.* 886 haut est nocens quicumque non sponte est nocens; *Tr.* 254 quo plura possis plura patienter feras; *Th.* 470 immane regnum est posse sine regno pati; *Th.* 927-33 magnum, ex alto culmine lapsum | stabilem in plano figere gressum; | magnum, ingenti strage malorum | pressum fracti pondera regni | non inflexa cervice pati | nec degenerem victumque malis | rectum impositas ferre ruinas; *H. F.* 1098 f. proxima puris | sors est manibus nescire nefas; *Pha.* 215 quod non potest vult posse qui nimium potest; *A.* 113 redire cum perit nescit pudor; *Th.* 487 serum est cavendi tempus in mediis malis; *Tr.* 697 misero datur quodcumque, fortunae datur; *H. O.* 631 avidis, avidis natura parum est; *A.* 267 dat ille veniam facile cui venia est opus; *Tr.* 912 f. perdere est patriam grave, gravius timere; *Oe.* 213 dubiam salutem qui dat adflictis negat; *Oe.* 833 f. non expedit con-

cutere felicem statum: | tuto movetur quicquid extremo in loco est; *Pha.* 453 laetitia iuvenem, frons decet tristis senem; *Oc.* 548 f. sola perpetuo manent | subiecta nulli mentis atque animi bona; *Th.* 1052 f. sceleri modus debetur ubi facias scelus, | non ubi reponas; *Tr.* 633 dediscit animus scire quod didicit diu; *Pha.* 986-88 castosque sequitur | mala paupertas | vitioque potens regnat adulter; *Th.* 295 credula est spes improba; *Pha.* 204 quisquis secundis rebus exultat nimis | fluitque luxu, semper insolita appetit; *Oe.* 515 iners malorum remedium ignorantia est; *Oe.* 517 ubi turpis est medicina, sanari piget; *H. F.* 1187 saepe vindicta obfuit; *M.* 901 vindicta levis est quam ferunt purae manus; *H. F.* 656 f. quae fuit durum pati, meminisse dulce est.

2. Worth, courage, heroic endeavor, etc.: *H. F.* 476 post multa virtus opera laxari solet; *H. O.* 1564 locum virtus habet inter astra; *H. O.* 1971 virtus in astra tendit, in mortem timor; *H. O.* 1983 numquam Stygias fertur ad umbras | inclita virtus; *H. F.* 462 semperque magno constitit nasci deum; *H. F.* 464 quemcumque fortem videris, miserum neges; *Tr.* 588 animosa nullos mater admittit metus; *Oe.* 86 haud est virile terga Fortunae dare.

3. Base principles and deeds, punishment of the guilty: *M.* 563 fructus est scelerum tibi nullum scelus putare; *Pha.* 598 honesta quaedam scelera successus facit; *H. F.* 251 f. prosperum ac felix scelus virtus vocatur; *M.* 500 cui prodest scelus is fecit; *M.* 503 tibi innocens sit quisquis est pro te nocens; *H. O.* 350 felix iacet quicumque quos odit premit; *Oe.* 686 aditum nocendi perfido praestat fides; *M.* 428 trahere, cum pereas, libet; *Pha.* 721 scelere velandum est scelus; *H. F.* 1262 morte sanandum est scelus; *M.* 292 nullum ad nocendum tempus angustum est malis; *Tr.* 581 necessitas plus posse quam pietas solet; *A.* 307 quae iuncta peccat debet et culpae fidem; *H. O.* 421 vitium impotens virtus vocatur; *Th.* 311 saepe in magistrum scelera redierunt sua; *H. F.* 735 f. auctorem scelus | repetit suoque premitur exemplo nocens; *Th.* 330-32 multa sed trepidus solet | detergere vultus, magna nolentem quoque | consilia produnt; *Pha.* 164 scelus aliqua tutum, nulla securum tulit; *H. F.* 1238 saepe error ingens sceleris obtinuit locum; *Tr.* 870 ad auctorem redit sceleris coacti culpa.

4. Rulers and despots, their privileges and obligations, principles and conditions under which they reign: *Oc.* 472-75 pulcrum eminere est inter illustres viros, | consulere patriae, parcere afflictis, fera | caede abstinere tempus atque irae dare, | orbi quietem, saeculo pacem suo; *H. F.* 739-45 quisquis est placide potens | dominusque vitae servat innocuas manus | et incruentum mitis imperium regit | animoque parcit, longa permensus diu | felicis aevi spatia vel caelum petit | vel laeta felix nemoris Elysii loca, | iudex futurus; *Th.* 213 rex velit honesta: nemo non eadem volet; *Oe.* 82 f. regium hoc ipsum reor: | adversa capere, quoque sit dubius magis | status et cadentis imperi moles labet, | hoc stare certo pressius fortem gradu; *Tr.*

695 f. quoque te celsum altius | superi levarunt, mitius lapsos preme; *Oe.* 242 f. regi tuenda maxime regum est salus: | curat peremptum nemo quem incolumem timet; *M.* 222-25 hoc reges habent | magnificum et ingens, nulla quod rapiat dies: | prodesse miseris, supplices fido lare | protegere; *Pha.* 619 muliebre non est regna tutari urbium; *Pha.* 982 fraus sublimi regnat in aula; *M.* 494 gravis ira regum est semper; *Pho.* 654-56 regnare non vult esse qui invisus timet: | simul ista mundi conditor posuit deus, | odium atque regnum; *A.* 264 lex alia solio est, alia privato in toro; *Th.* 444 non capit regnum duos; *A.* 995 rudis est tyrannus morte qui poenam exigit; *H. F.* 489 quod Iovi hoc regi licet; *M.* 430 nemo potentes aggredi tutus potest; *A.* 282 non dant exitum repudia regum; *Pha.* 430 malus est minister regii imperii pudor; *Pho.* 624 f. regna cum scelere omnibus | sunt exilis graviora; *Oe.* 524 f. saepe vel lingua magis | regi atque regno muta libertas obest; *Pho.* 660 invisa numquam imperia retinentur diu; *H. F.* 341 f. rapta sed trepida manu | sceptra obtinentur; omnis in ferro est salus; *A.* 259 nec regna socium ferre nec taedae sciunt; *A.* 285 non intrat umquam regium limen fides; *Pha.* 136 f. durus et veri insolens | ad recta flecti regius nolit tumor; *Pho.* 659 qui vult amari, languida regnat manu; *H. F.* 511 f. qui moret cunctos luere supplicium iubet | nescit tyrannus esse; *A.* 270-72 nobis maligni iudices, aequi sibi | id esse regni maximum pignus putant, | si quicquid aliis non licet solis licet; *H. O.* 609-17 tenet auratum limen Erinys, | et quom magnae patuere fores, | intrant fraudes cautique doli | ferrumque latens; cumque in populos | prodire paras, comes invidia est: | noctem quotiens summovet Eos, regem totiens credite nasci. | pauci reges, non regna colunt: | plures fulgor concitat aulae; *A.* 252 prospera animos efferant; *Th.* 529 habere regnum casus est, virtus dare; *Oe.* 620 odere reges dicta quae dici iubent; *Oe.* 804 regum superbam liberi astringunt fidem; *A.* 280 ubi dominus odit fit nocens, non queritur; *A.* 60 f. numquam placidam sceptra quietem | certumve sui tenuere diem; *Th.* 344-52 regem non faciunt opes, | non vestis Tyriae color, | non frontis nota regiae, | non auro nitidae trabes: | rex est qui posuit metus | et diri mala pectoris, | quem non ambitio inpotens | et numquam stabilis favor | vulgi praecipitis movet; *Oe.* 682 f. certissima est regnare cupienti via | laudare modica et otium ac somnum loqui; *Th.* 612 omne sub regno graviore regnum est.

5. War; victor and vanquished: *Th.* 572 peior est bello timor ipse belli; *Pho.* 598 in servitutem cadere de regno grave est; *H. F.* 403-05 arma non servant modum; | nec temperari facile nec reprimi potest | stricti ensis ira, bella delectat cruor; *H. F.* 407 quaeritur belli exitus, non causa; *H. F.* 409 f. cum victor arma posuit, et victum decet | deponere odia; *Tr.* 495 victor feroces impetus primos habet; *H. F.* 252 f. sontibus parent boni, | ius est in armis, opprimit leges timor; *H. F.* 368 f. pacem reduci velle victori expedit, | victo necesse est.

6. Sorrow, grief, pain, fear, anger, etc.: *Tr.* 786 magnus sibi ipse non facit finem dolor; *M.* 559 miserias lenit quies; *H. F.* 316 prona est timori semper in peius fides; *M.* 591-94 caecus est ignis stimulatus ira | nec regi curat patiturve frenos | aut timet mortem; cupit ire in ipsos | obvius enses; *Tr.* 425 miserrimum est timere, cum speres nihil; *Pha.* 593 qui timide rogat docet negare; *M.* 151-56 gravia quisquis vulnera | patiente et aequo mutus animo pertulit, | referre potuit: ira quae tegitur nocet; | professa perdunt odia vindictae locum. | levis est dolor qui capere consilium potest | et clepere sese: magna non latitant mala; *Pha.* 607 curae leves loquuntur, ingentes stupent; *Tr.* 1066 f. gaudet magnus aerumnas dolor tractare totas; *Oe.* 208 f. ubi laeta duris mixta in ambiguo iacent, | incertus animus scire cum cupiat timet; *Oe.* 684 ab inquieto saepe simulatur quies; *Tr.* 545 est quidem iniustus dolor rerum aestimator; *A.* 664-67 lacrimas lacrimis miscere iuvat: | magis exurunt quos secretae | lacerant curae, iuvat in medium | deflere suos; *Pha.* 995 vocem dolori lingua luctificam negat; *H. O.* 1979 misera mens incredula est; *Th.* 952 f. maeror lacrimas amat assuetas, | flendi miseris dira cupido est; *Tr.* 279-81 sed regi frenis nequit | et ira et ardens hostis et victoria | commissa nocti; *Th.* 319 tacere multis discitur vitae malis; *A.* 130 quod ratio non quit saepe sanavit mora; *A.* 144 ubi animus errat, optimum est casum sequi; *Tr.* 909 dirum et invisum et grave est | servitiae ferre; *Th.* 938-42 proprium hoc miseros sequitur vitium, | numquam rebus credere laetis: | redeat felix fortuna licet, | tamen afflictos gaudere piget; *Tr.* 765 fletus aerumnas levat; *H. F.* 175 novit paucos secura quies; *Pha.* 820 raris forma viris inpunita fuit; *H. F.* 463 quemcumque miserum videris, hominem scias; *Tr.* 610 auspicia metuunt qui nihil maius timent; *Pha.* 1118-20 gaudere non est ipse quod voluit potens. | equidem malorum maximum hunc cumulum reor, | si abominanda casus optanda efficit; *A.* 257 f. ultimum est nuptae malum | palam mariti possidens paelex domum; *H. O.* 754 miserias properant suas audire miseri; *Pho.* 386 miseros magis fortuna conciliat suis; *A.* 419 f. clades scire qui refugit suas | gravat timorem; dubia plus torquent mala; *Th.* 959 f. instat nautis fera tempestas, | cum sine vento tranquilla tument; *A.* 694 miseris colendos maxime superos putem.

7. The bond of kinship: *Th.* 549-59 nulla vis maior pietate vera est; | iurgia externis inimica durant, | quos amor verus tenuit tenebit. | ira cum magnis agitata causis | gratiam rupit . . . | opprimet ferrum manibusque iunctis | ducet ad pacem Pietas negantes; *Pha.* 152 sagax parentum est cura; *H. O.* 407 conciliat animos coniugem partus fere; *Pha.* 609 matris superbum est nomen et nimium potens; *Pha.* 1115 quanto parentes sanguinis vinclo tenes, natura.

8. Love: *Pha.* 132-35 quisquis in primo obstitit | pepulitque amorem, tutus ac victor fuit; | qui blandiendo dulce nutrivit malum, | sero recusat ferre quod subiit iugum; *M.* 579-82 nulla vis flammae tumidive venti |

tanta, nec teli metuenda torti, | quanta cum coniunx viduata taedis | ardet et odit; *H. O.* 472 vicit et superos Amor; *Pha.* 195 deum esse amorem turpis et vitio favens | finxit libido; *H. F.* 588 odit verus amor nec patitur moras; *Oc.* 807 invicta gerit tela Cupido; *H. O.* 451 magnus dolor iratus amor est; *Oc.* 189-91 iuvenilis ardor impetu primo furit, | languescit idem facile nec durat diu | in Venere turpi; *M.* 416 amor timere neminem verus potest; *Pha.* 574 saepe obstinatis induit frenos Amor | et odia mutat; *Oc.* 557-62 volucrem esse Amorem fingit immitem deum | mortalis error . . . | vis magna mentis blandus atque animi calor | Amor est; *Pha.* 240 amore didicimus vinci feros; *Oc.* 538 f. teneris in annis haud satis clara est fides, | pudore victus cum tegit flammas amor.

9. Fortune: *Th.* 613-16 quem dies vidit veniens superbum, | hunc dies vidit fugiens iacentem. | nemo confidat nimium secundis, | nemo desperet meliora lassis; *A.* 101 f. quicquid in altum Fortuna tulit, | ruitura levat; *H. O.* 641-43 quos felices Cynthia vidit, | vidit miseros enata dies; | rarum est felix idemque senex; *Th.* 596-98 nulla sors longa est: dolor ac voluptas | invicem cedunt; brevior voluptas. | ima permutat levis hora summis; *H. O.* 697-99 transit tutos Fortuna sinus | medioque rates quaerit in alto, | quarum feriunt sipara nubes; *Pho.* 629 fortuna belli semper ancipiti in loco est; *A.* 928 nulla longi temporis felicitas; *Pha.* 978-80 res humanas ordine nullo | Fortuna regit sparsitque manu | munera caeca, peiora fovens; *H. O.* 104 par ille est superis cui pariter dies et fortuna fuit; *A.* 247 f. superba et impotens flatu nimis | Fortuna magno spiritus tumidos daret; *Pha.* 1142 nec ulli praestat velox Fortuna fidem; *A.* 57-59 o regnorum magnis fallax | Fortuna bonis, in praecipiti | dubioque locas nimis excelsos; *H. F.* 325-28 iniqua raro maximis virtutibus | fortuna parcit; nemo se tuto diu | periculis offerre tam crebris potest: | quem saepe transit casus, aliquando invenit; *H. O.* 602 rara fides | ubi iam melior fortuna fuit.

10. The Golden Mean; perils of high, security of humble, station: *A.* 102-7 modicis rebus | longius aevum est: felix mediae | quisquis turbae sorte quietus | aura stringit litora tuta | timidusque mari credere cumbam | remo terras propriore legit; *H. O.* 675 f. quisquis medium defugit iter | stabili numquam tramite currit; *Oe.* 909 f. quicquid excessit modum | pendet instabili loco; *Th.* 451-53 scelera non intrant casas, | tutusque mensa capitur angusta cibus; | venenum in auro bibitur; *H. O.* 644-47 caespes Tyrio mollior ostro | solet inpavidos ducere somnos: | aurea rumpunt tecta quietem | vigilesque trahit purpura noctes; *H. O.* 652 pectora pauper secura gerit; *Pha.* 1124-29 minor in parvis Fortuna furit | leviusque ferit leviora deus; | servat placidos obscura quies | praebetque senes casa securos; *H. F.* 198-201 venit ad pigros cana senectus, | humilique loco sed certa sedet | sordida parvae fortuna domus: | alte virtus animosa cadit; *Pha.* 1128-39 admota aetheriis culmina sedibus | Euros excipiunt, excipiunt Notos, | . . . raros patitur fulminis ictus | umida vallis; . . . | non

capit umquam magnos motus | humilis tecti plebeia domus; *Oc.* 896-98 bene paupertas humili tecto | contenta latet: | quatiunt altas saepe procellae | aut evertit Fortuna domos.

11. Fate: *M.* 431-34 o dura fata semper et sortem asperam, | cum saevit et cum parcit ex aequo malam! | remedia quotiens invenit nobis deus | periculis peiora; *Oe.* 980-94 fatis agimur . . . | non sollicitae possunt curae | mutare rati stamina fusi. | quicquid patimur mortale genus, | quicquid facimus venit ex alto, | servatque suae decreta colus | Lachesis nulla revoluta manu. | omnia secto tramite vadunt | primusque dies dedit extremum: | non illa deo vertisse licet | quae nexa suis currunt causis. | it cuique ratus prece non ulla | mobilis ordo: multis ipsum metuisse nocet, multi ad fatum | venere suum dum fata timent; *H. O.* 441 caelestis ira quos premit, miseros facit: | humana nullos; *Th.* 617-22 miscet haec illis prohibetque Clotho | stare Fortunam, rotat omne fatum. | nemo tam divos habuit faventes, | crastinum ut posset sibi polliceri: | res deus nostras celeri citatas | turbine versat; *Oe.* 1019 fati ista culpa est: nemo fit fato nocens; *H. O.* 713 semel profecto premere felices deus | cum coepit, urget; *Oc.* 924-28 regitur fatis mortale genus, | nec sibi quisquam spondere potest | firmum et stabilem vitae cursum | per quem casus volvit varios | semper nobis metuenda dies; *H. F.* 385 sequitur superbos ultor a tergo deus; *Th.* 613 f. quem dies vidit veniens superbum, | hunc dies vidit fugiens iacentem.

12. Death: *Tr.* 434 certe aequa mors est; *Pho.* 151-53 ubique mors est. optume hoc cavit deus: | eripere vitam nemo non homini potest, | at nemo mortem; *H. F.* 188-91 certo venient tempore Parcae. | nulli iusso cessare licet, | nulli scriptum proferre diem: | recipit populos urna citatos; *Tr.* 162 f. felix quisquis bello moriens | omnia secum consumpta tulit; *Tr.* 397 post mortem nihil est ipsaque mors nihil; *A.* 202 mors misera non est commori cum quo velis; *Pho.* 98-101 qui cogit mori | nolentem in aequo est quique properantem impedit; | . . . occidere est vetare cupientem mori; *H. O.* 929 quicumque misero forte dissuadet mori, | crudelis ille est; *Pho.* 197 nemo contempsit mori qui concupivit; *H. F.* 865 f. nemo ad id sero venit, unde numquam, | cum semel venit, potuit reverti; *H. F.* 874 prima quae vitam dedit hora, carpit; *Pha.* 218-21 non umquam amplius | convexa tetigit supera qui mersus semel | adiit silentem nocte perpetua domum; *Pha.* 465 quam varia leti genera mortalem trahunt | carpuntque turbam; *Oe.* 788 animam senilem mollis exsolvit sopor; *Tr.* 869 optanda mors est sine metu mortis mori; *Pha.* 139 fortem facit vicina libertas senem; *Tr.* 401 f. mors individua est, noxia corpori | nec parcens animae; *Pha.* 878 mori volenti desse mors numquam potest; *Pha.* 881 mors optima est perire lacrimandum suis; *H. O.* 122 felices sequeris, mors, miseros fugis; *Tr.* 954 prima mors miseros fugit; *A.* 611 quam miserum est nescire mori; *Th.* 401-3 illi mors gravis incubat | qui, notus nimis omnibus, | ignotus moritur

sibi; *H. O.* 443 contempsit omnes ille qui mortem prius; *Oe.* 934 mors innocentem sola Fortunae eripit; *H. O.* 105-11 mortis habet vices | lente cum trahitur vita gementibus. | quisquis sub pedibus fata rapacia | et puppem posuit fluminis ultimi, | non captiva dabit bracchia vinclis | nec pompae veniet nobile ferculum: | numquam est ille miser cui facile est mori; *Th.* 883 f. vitae est avidus quisquis non vult | mundo secum pereunte mori.

13. Deception and false appearance: *Th.* 446 falsis magna nominibus placent; *A.* 287 pretio parata vincitur pretio fides; *Pha.* 983 f. tradere turpi fasces populus | gaudet, eosdem colit atque odit; *H. F.* 340 qui genus iactat suum, aliena laudat; *Pha.* 269 f. fama vix vero favet, | peius merenti melior et peior bono; *H. O.* 616 pauci reges, non regna colunt; *Pha.* 918-22 o vita fallax, abditos sensus geris | animisque pulchram turpibus faciem induis: | pudor impudentem celat, audacem quies, | pietas nefandum; vera fallaces probant | simulantque molles dura; *Th.* 211 f. laus vera et humili saepe contingit viro, | non nisi potenti falsa; *Oe.* 682-84 certissima est regnare cupienti via | laudare modica et otium ac somnum loqui; | ab inquieto saepe simulatur quies.

14. Passing of time, physical strength and beauty, the heedlessness of youth: *Pha.* 1141 volat ambiguuis mobilis alis | hora; *H. F.* 178-80 properat cursu vita citato | volucrique die | rota praecipitis vertitur anni; *Oe.* 817 f. prima languescit senum | memoria longo lassa sublabens situ; *Oc.* 550 florem decoris singuli carpunt dies; *Pha.* 761-63 anceps forma bonum mortalibus, | exigui donum breve temporis, | ut velox celeri pede laberis; *Pha.* 773 res est forma fugax; *H. O.* 385-87 longum forma percurrens iter | deperdit aliquid semper et fulget minus | nec illa vetus est; *Th.* 309 peiora iuvenes facile praecepta audiunt; *Tr.* 250 iuvenile vitium est regere non posse impetum.

SIMILE

Simile is closely akin to metaphor[1] (differing essentially from it only in that metaphor fuses into one the two things that are brought together in comparison), and might therefore properly be included below among tropes.[2] Just as fittingly it might have been treated above under description, since the chief purpose of similes is to throw light on descrip-

[1] Arist. *Rhet.* 3, 4, 1 f.: ἔστι δὲ καὶ εἰκὼν μεταφορά· διαφέρει γὰρ μικρόν· . . . οἱστέαι δὲ ὥσπερ αἱ μεταφοραί· μεταφοραὶ γάρ εἰσι διαφέρουσαι τῷ εἰρημένῳ.

[2] Cf. Volkmann, 445 n. 2: "Manche Techniker behandelten übrigens das Gleichniss unter dem Namen ὁμοίωσις als Tropus und unterschieden drei Arten desselben, εἰκών, παραβολή und παράδειγμα"; for definition and difference between these three species see *Rhet. Gr.* 3, 106-108 (Spengel); *Rhet. Gr.* 5, 395 f. (Walz); *Rhet. Latin. Minor.* 228, 5-26; 239, 1-15.

tions,[3] to give a lively representation of things, and to supply pleasing material for the mind to dwell upon. The effectiveness of simile lies in the comparison between objects of different classes, in an actual likeness deduced from essential unlikeness.[4] Since the use of simile promotes clearness of thought and expression rather than force we are prepared to find that in Seneca's tragedies[5] it occurs far less frequently[6] than metaphor, to which strong emotion and passion more naturally incline.

By far the greater number of Seneca's similes are drawn from inanimate nature—the sea, wind, fire, sun, clouds, rivers, snow, etc., and ordinarily the similitude consists of a single item; *H. F.* 170: the mob is said to be, fluctu magis mobile; *H. F.* 320: the sands of the desert are described as, fluctuantes more turbati maris; *H. F.* 676: the downward current of Tartarus drives, ut saepe puppes aestus invitas rapit; *H. F.* 106: Juno prays that a fiercer flame may scorch Alcides than, qui caminis ignis Aetnaeis furit; *H. F.* 1090-92: Hercules' madness racks him, ut ingenti vexata noto | servat longos unda tumultus | et iam vento cessante tumet; *Tr.* 1140: Polyxena's beauty at the moment of death is the more striking, ut esse Phoebi dulcius lumen solet | iamiam cadentis; *Pha.* 102: Phaedra's malady burns within, qualis Aetnaeo vapor exundat antro; *Pha.* 382: Phaedra's cheeks are as wet with tears as, Tauri iugis | tepido madescunt imbre percussae nives; *Pha.* 580: Hippolytus spurns Phaedra, ut dura cautes undique intractabilis | resistit undis et lacessentes aquas | longe remittit; *Pha.* 644: Phaedra's passion lurks within, ut agilis altas flamma percurrit trabes; *Pha.* 797: the face of Hippolytus, lucebit Pario marmore clarius; *Pha.* 1112: Hippolytus' beauty, siderum fulsit modo; *Oe.* 598: shadowy forms issue from the lower world, ut nebulae leves volitant; *A.* 139 f.: Clytemnestra is driven by conflicting emotions, ut cum hinc profundum ventus hinc aestus rapit, | incerta dubitat unda cui cedat malo; *A.* 539: Ajax smitten by Jove's thunderbolt rises from the deep, ardua ut

[3] Quint. 8, 3, 72: *praeclare vero ad inferendam rebus lucem repertae sunt similitudines: quarum aliae sunt, quae probationis gratia inter argumenta ponentur, aliae ad exprimendam rerum imaginem compositae;* Auct. ad Her. 4, 45, 59: *sumitur aut ornandi causâ aut probandi aut apertius dicendi aut ante oculos ponendi.*

[4] Auct. ad Her. 4, 45, 59: *similitudo est oratio traducens ad rem quampiam aliquid ex re dispari simile.* Measured by this standard some of Seneca's similes are not well chosen.

[5] Sundry examples are cited by Streich, *De exemplis atque comparationibus quae exstant apud Senecam, Lucanum, Valerium Flaccum, Statium, Silium Italicum*, Diss. Warsaw, 1913.

[6] Its relatively infrequent use here, as in prose, is due also to the fact that it gives a distinct poetic coloring, which is fitting only under certain conditions; cf. Arist. *Rhet.* 3, 4, 2: χρήσιμον δὲ ἡ εἰκὼν καὶ ἐν λόγῳ, ὀλιγάκις δὲ· ποιητικὸν γάρ. And for the same reason similes should be brief; cf. Demetr. Phal. 89: ἐπὰν μέντοι εἰκασίαν τοιῶμεν τὴν μεταφοράν, ὡς προλέλεκται, στοχαστέον τοῦ συντόμου, καὶ τοῦ μηδὲν πλέον τοῦ ὥσπερ προτιθέναι, ἐπεί τοι ἀντ' εἰκασίας παραβολὴ ἔσται ποιητική. See also Arist. *Rhet.* 3, 10, 3: ἔστι γὰρ ἡ εἰκών, καθάπερ εἴρηται πρότερον μεταφορὰ διαφέρουσα προθέσει· διὸ ἧττον ἡδύ, ὅτι μακροτέρως. A number of Seneca's similes are faulty in this respect, as will be seen from illustrations given below.

cautes; *Th.* 438 f.: Thyestes is borne about by fear, sic concitatam remige et velo ratem | aestus resistens remigi et velo refert; *Th.* 666: the dismal spring of Atreus' palace resembles, dirae Stygis deformis unda; *H. O.* 380-84: Deianira's beauty fades, ut alta silvas forma vernantes habet, | quas nemore nudo primus investit tepor, | at cum solutos expulit Boreas Notos | et saeva totas bruma discussit comas, | deforme solis aspicis truncis nemus; *H. O.* 710 f.: the soul of Deianira is troubled, ut fractus austro pontus etiamnum tumet, | quamvis quiescat languidis ventis dies; *H. O.* 818-20: Lichas is hurled in the air by Hercules, talis in caelum exilit | harundo Getica visa dimitti manu | aut quam Cydon excussit; *H. O.* 1286-89: Hercules yields to tears no more than arctic snows to the sun, sic arctoas laxare nives | quamvis tepido sidere Titan | non tamen audet vinctique faces | solis adulti glaciale iubar; *Oc.* 191: youthful passion lessens, ceu levis flammae vapor.

Not infrequently, however, the simile is extended to two or more members, as in *H. F.* 1047: Hercules' body falls to the ground, ut caesa silvis ornus aut portum mari | datura moles; *Tr.* 392-95: the spirit leaves the body, ut calidis fumus ab ignibus | vanescit, spatium per breve sordidus, | ut nubes, gravidas quas modo vidimus, | arctoi Boreae dissicit impetus; *M.* 95-98: the beauty of Creusa's maidens is dimmed by her own, sic cum sole perit sidereus decor, | et densi latitant Pleiadum greges | cum Phoebe solidum lumine non suo | orbem circuitis cornibus alligat; *M.* 99-110: Creusa's cheeks are covered with rosy blushes, ostro sic niveus puniceo color | perfusus rubuit, sic nitidum iubar | pastor luce nova roscidus aspicit; *M.* 940-42: Medea is tossed by anger and love, ut saeva rapidi bella cum venti gerunt | utrimque fluctus maria discordes agunt | dubiumque fervet pelagus; *Pha.* 764-68: beauty slips away more quickly than, prata novo vere decentia | aestatis calidae despoliat vapor, | saevit solstitio cum medius dies | et noctes brevibus praecipitant rotis | languescunt folio et lilia pallido; *Oe.* 8-10: exalted empire is exposed to fate, ut alta ventos semper excipiunt iuga | rupemque saxis vasta dirimentem freta | quamvis quieti verberat fluctus maris; *A.* 64-70: Fortune drives headlong the fate of kings, non sic Libycis syrtibus aequor | furit alternos volvere fluctus, | non Euxini turget ab imis | commota vadis | unda nivali vicina polo, | ubi caeruleis immunis aquis | lucida versat plaustra Bootes; *H. O.* 235 f.: as compared with Deianira's rage, Scylla et Charybdis Sicula contorquens freta | minus est timenda, nulla non melior fera est; *H. O.* 238 f.: Iole's beauty shines, qualis innubis dies | purisve clarum noctibus sidus micat; *H. O.* 1280 f.: Hercules yields to suffering, although, quondam Getico durior Haemo | nec Parrhasio lenior axe; *Tr.* 386-89: all move speedily to the final end, quo bis sena volant sidera turbine, | quo cursu properat volvere saecula | astrorum dominus, quo properat modo | obliquis Hecate currere flexibus; *Pha.* 736-40: Hippolytus fled from Phae-

dra, insanae similis procellae, | ocior nubes glomerante Coro, | ocior, cursum rapiente flamma, | stella cum ventis agitata longos | porrigit ignes; *Pha.* 744-52: as much fairer is Hippolytus than men of olden time clarior quanto micat orbe pleno | cum suos ignes coeunte cornu | iunxit et curru properante pernox | exerit vultus rubicunda Phoebe | nec tenent stellae faciem minores; | talis est, primas referens tenebras, | nuntius noctis, modo lotus undis | Hesperus, pulsis iterum tenebris | Lucifer idem; *H. O.* 729-34: the fleece soaked with Nessus' blood lost its wooly substance, nives ut Eurus solvit aut tepidus Notus, | quas vere primo lucidus perdit Mimans, | utque evolutos frangit Ionio salo | opposita fluctus Leucas et lassus tumor | in litore ipso spumat, aut caelestibus | aspersa tepidis tura laxantur focis; *Pho.* 428-32: Jocasta speeds away and parts the battle-lines, sagitta qualis Parthica velox manu, | excussa fertur, qualis insano ratis | premente vento rapitur aut qualis cadit | delapsa caelo stella, cum stringens polum | rectam citatis ignibus rumpit viam; *M.* 579-90: the furious hatred of a wife robbed of love, nulla vis flammae tumidive venti | tanta, nec teli metuenda torti, | . . . non ubi hibernos nebulosus imbres | Auster advexit properatque torrens | Hister et iunctos vetat esse pontes | ac vagus errat; | non ubi impellit Rhodanus profundum, | aut ubi in rivos nivibus solutis | sole iam forti medioque vere | tabuit Haemus; *Oe.* 600-07: the number of the shadowy throngs from the lower world, non tot caducas educat frondes Eryx | nec vere flores Hybla tot medio creat, | . . . fluctusque non tot frangit Ionium mare, | nec tanta gelidi Strymonis fugiens minas | permutat hiemes ales et caelum secans | tepente Nilo Arctoas nives.

Seneca's most elaborate simile is that of *Th.* 577-95: the ensuing calm of peace after the strife between Atreus and Thyestes is like the calm of the sea after the passing of the storm,[7]

> sic, ubi ex alto tumuere fluctus
> Bruttium Coro feriente pontum,
> Scylla pulsatis resonat cavernis
> ac mare in portu timuere nautae
> quod rapax haustum revomit Charybdis,
> et ferus Cyclops metuit parentem
> rupe ferventis residens in Aetnae,
> ne superfusis violetur undis
> ignis aeternis resonans caminis,

[7] This type of simile, in which resemblances in the subject correspond to resemblances in the object of which it is said to be the representation (here by proportional analogy the strife of the brothers is to the violence of the storm as the calm of their peace to the calm of the sea), is called *reddilio contraria* and ἀνταπόδοσις; see Quint. 8, 3, 77 with examples; Schol. on Aristides (ed. Dindorf, Leipzig, 1829, Vol. 3, p. 12): τῶν παραβολῶν αἱ μὲν ἀνταπόδοτοι. The Greek rhetoricians (see Spengel's index) use ἀνταπόδοσις of various logical correspondences and parallelisms, but usually without application to the simile.

et putat mergi sua posse pauper
regna Laertes Ithaca tremente:
si suae ventis cecidere vires,
mitius stagno pelagus recumbit;
alta, quae navis timuit secare,
hinc et hinc fusis speciosa velis
strata ludenti patuere cumbae,
et vacat mersos numerare pisces
hic ubi ingenti modo sub procella
Cyclades pontum timuere motae.

Sometimes the simile is merely implied, and is not formally connected with its subject. But even so it is scarcely less effective, since the principle of comparison and not its external mark is the factor that makes a simile, e.g. *Th.* 959 f.: Thyestes' presentiment of ill, instat nautis fera tempestas, | cum sine vento tranquilla tument; *H. O.* 285: the wrath of an angry wife (iratae dolor nuptae), quis ignis tantus in caelum furit | ardentis Aetnae? *H. O.* 650: the anxious fear that attends lofty fortune, Bruttia Coro | pulsante fretum levior unda est; *A.* 90-100: great kingdoms and high estate assailed by perils, vela secundis inflata notis | ventos nimium timuere suos, | nubibus ipsis inserta caput | turris pluvio vapulat Austro, | densasque nemus spargens umbras | annosa videt robora frangi; | feriunt celsos fulmina colles, | corpora morbis maiora patent, | et cum in pastus armenta vagos | vilia currant, | placet in vulnus maxima cervix.

Similes taken from animate nature are found *Tr.* 794-98: Astyanax clings to Andromache but will be torn from her side by the enemy, fremitu leonis qualis audito tener | timidum iuvencus applicat matri latus, | at ille saevus matre summota loco | praedam minorem morsibus vastis tenens | frangit vehitque; *Tr.* 1093-97: Astyanax, though in the enemy's power, is bold, qualis ingentis ferae | parvus tenerque fetus et nondum potens | saevire dente—iam tamen tollit minas | morsusque inanes temptat atque animis tumet; *M.* 863-65: Medea carried away by mad passion wanders hither and thither, ut tigris orba natis | cursu furente lustrat | Gangeticum nemus; *Pha.* 1029 f.: the high peak foams with the ocean's spray and then spews back the flood, qualis per alta vehitur Oceani freta | fluctum refundens ore physeter capax; *Oe.* 903-05 Daedalus halts in mid air awaiting his wing-fitted son, qualis accipitris minas | fugit et sparsos metu | conligit fetus avis; *Oe.* 919 f.: Oedipus on learning his fate rages and threatens, qualis per arva Libycus insanit leo, | fulvam minaci fronte concutiens iubam; *A.* 776 f.: Cassandra's frenzy spends itself and she falls, flexo qualis ante aras genu | cervice taurus vulnus incertum gerens; *A.* 892-94: Agamemnon fettered by the folds of his mantle struggles against his murderer, ut altis hispidus silvis aper |cum casse vinctus temptat egressus tamen | artatque motu vincla et in cassum furit; *Th.* 154: the elusive food that hangs about Tantalus' head, Phineis avibus praeda

fugacior; *Th.* 497-503: Atreus is eager to seize his prey, sic, cum feras vestigat et longo sagax | loro tenetur Umber ac presso vias | scrutatur ore, dum procul lento suem | odore sentit, parĕt et tacito locum | rostro pererrat; praeda cum propior fuit, | cervice tota pugnat et gemitu vocat | dominum morantem seque retinenti eripit; *Th.* 707-11: revengeful Atreus keeps eye upon his victims, ieiuna silvis qualis in Gangeticis | inter iuvencos tigris erravit duos, | utriusque praedae cupida quo primum ferat | incerta morsus (flectit hoc rictus suos, | illo reflectit et famem dubiam tenet); *Th.* 732-36: Atreus raves and swells with wrath, silva iubatus qualis Armenia leo | in caede multa victor armento incubat | (cruore rictus madidus et pulsa fame | non ponit iras: hinc et hinc tauros premens | vitulis minatur dente iam lasso piger); *H.O.* 241-45: Deianira stands gazing on Iole, feta ut Armenia iacens | sub rupe tigris hoste conspecto exilit | aut iussa thyrsum quatere conceptum ferens | Maenas Lyaeum, dubia quo gressus ferat | haesit parumper; *H. O.* 798-801: Hercules fills the air with dreadful cries, qualis impressa fugax | taurus bipenni volnus et telum ferens | delubra vasto trepida mugitu replet, | aut quale mundo fulmen emissum tonat; *H. O.* 1642-44: Hercules in agony hastens to the flames, ut ingens nemore sub Nasamonio | aegro reclinis pectore immugit leo, | fertur.

Similes referring to divinities, mythological figures, heroes, heroines, etc. are met in *H. F.* 283-88: Megara wishes Hercules such strength in rescuing his home from the oppressor, dirutis qualis iugis | praeceps citato flumini quaerens iter | quondam stetisti, scissa cum vasto impetu | patuere Tempe; pectore impulsus tuo | huc mons et illuc cessit et rupto aggere | nova cucurrit Thessalus torrens via; *Tr.* 672-76: Andromache will oppose Ulysses and fall in defence of Hector's tomb, qualis Argolicas ferox | turmas Amazon stravit, aut qualis deo | percussa Maenas entheo silvas gradu | armata thyrso terret atque expers sui | vulnus dedit nec sensit; *M.* 382-84: Medea moves frantically hither and thither, incerta qualis entheos gressus tulit | cum iam recepto maenas insanit deo | Pindi nivalis vertice aut Nysae iugis; *Pha.* 807-19: Hippolytus' strength and skill, aequas Herculeos nam iuvenis toros, | Martis belligeri pectore latior. | si dorso libeat cornipedis vehi, | frenis Castorea mobilior manu | Spartanum poteris flectere Cyllaron. | . . . tam longe, dociles spicula figere, | non mittent gracilem Cretes harundinem. | aut si tela modo spargere Parthico | in caelum placeat, nulla sine alite | descendent, tepido viscere condita | praedam de mediis nubibus afferent; *Pha.* 1090-93: Hippolytus through the fright of his horses is dashed to death, talis per auras non suum agnoscens onus | Solique falso creditum indignans diem | Phaethonta currus devio excussit polo; *Oe.* 315-17: the color of the sacrificial flame is, imbrifera qualis implicat varios sibi | Iris colores, parte quae magna poli | curvata picto nuntiat nimbos sinu; *Oe.* 418-21: Bacchus is invoked to

attend the worship in his honor in such guise, qualis iratam metuens novercam | creveras falsos imitatus artus, | crine flaventi simulata virgo, | lutea vestem retinente zona; *Oe.* 1005-07: frantic Jocasta rushes forth to meet the sightless Oedipus, qualis attonita et furens | Cadmea mater abstulit gnato caput | sensitque raptum; *H. O.* 677-82 and 687-90: exalted ambition and high fortune resemble the course taken by Phaethon and by Icarus dum petit unum praebere diem | patrioque puer constitit axe | nec per solitum decurrit iter, | sed Phoebeis ignota petens | sidera flammis errante rota, | secum pariter perdidit orbem; | patriasque puer despicit alas | Phoeboque volat proxumus ipsi, | dedit ignoto nomina ponto; *H. O.* 683-85: observance of the golden mean symbolizes the course of Daedalus who, medium caeli dum sulcat iter, | tenuit placitas Daedalus oras | nullique dedit nomina ponto; *H. O.* 1849-51: the grief of Alcmena for Hercules is like that of Niobe for her children, deriguit aliqua mater, ut toto stetit | succisa fetu, bisque septenos gregem | deplanxit una; *Oc.* 706 f.: Nero's joy and pride in Poppaea, talis emersam freto | spumante Peleus coniugem accepit Thetin.

There are but few similes referring to men, their life and affairs, as in *Pha.* 181-83: Phaedra wages a losing struggle against her passion, sic cum gravatam navita adversa ratem | propellit unda, cedit in vanum labor | et victa prono puppis aufertur vado; *Pha.* 455-58: the upright mind, if it enjoys freedom, will yield a richer return, just as, seges illa magnum fenus agricolae dabit | quaecumque laetis tenera luxuriat satis, | arborque celso vertice evincet nemus | quam non maligna caedit aut resecat manus; *Pha.* 1072-74: Hippolytus guides his steeds, qualis turbido rector mari | ratem retentat, ne det obliquum latus, | et arte fluctum fallit; *A.* 103-107: the man of modest estate is in happy case, felix mediae | quisquis turbae sorte quietus | aura stringit litora tuta | timidusque mari credere cumbam remo terras propriore legit *A.* 898 f.: Clytemnestra aims her deadly blow at Agamemnon, qualisque ad aras colla taurorum popa | designat oculis antequam ferro petat.

TROPE

Grammarians and rhetoricians are not in agreement as to the exact difference between figures and tropes[1] (which often show close resemblance

[1] Cf. Quint. 9, 1, 1-3; Volkmann, 456: "Es ist nicht leicht, das Gebiet der Tropen von dem der Figuren scharf und bestimmt abzusondern." Auct. ad Her. 4, 31, 42 treats them together under the general designation *exornationes verborum*, adding: *nam earum omnium hoc proprium est, ut ab usitata verborum potestate recedatur atque in aliam rationem cum quadam venustate oratio conferatur.* Cicero (following Greek precedent), *Brutus*, 17, 69 and *Orat.* 24, 81 f., makes a distinction. Quint. 8, 6, 1-2 defines trope, *est verbi vel sermonis a propria significatione in aliam cum virtute mutatio*, and adds, *quosdam gratia significationis, quosdam decoris assumi;* cf. 9, 1, 4: *est igitur tropus sermo a naturali et principali significatione translatus ad aliam ornandae orationis gratia, vel . . . dictio ab eo loco, in quo propria*

in form and usage), the number of tropes, their genera, species,[2] etc. As a practical working rule a trope will here be regarded as the use for various ends of words or phrases in deviation from their normal and proper sense, a figure as a form or arrangement of speech differing from the ordinary mode of expression and usually affecting entire clauses and sentences. Only the more important tropes will here be considered.[3]

1. Metaphor

Metaphor[4] (*μεταφορά, translatio*), whose use is by no means limited to the literate,[5] is natural, pleasing, and ornate. It increases the copiousness of language by allowing it to borrow what it does not naturally possess, and prevents anything whatsoever from lacking an appellation. In the process of employing metaphor a word is transferred, as it were, from the place in the language where it properly belongs to one in which there is no adequate word, or in which the one used metaphorically is preferable. Only

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est, translata in eum, in quo propria non est; Rhet. Gr. 3, 215, 10: τρόπος δέ ἐστι λέξεως φράσις ἐκ τῆς καθ' ἑαυτὴν ὀπωσοῦν ἰδιότητος μεταφορὰν εἰληφυῖα, διὸ καὶ τρόπος καλεῖται, παρειλημμένη δὲ ἤτοι χρείας ἕνεκα ἢ κόσμου περὶ τὴν φράσιν. Practically the same definition with change of words is found in *Rhet. Gr.* 2, 254, 18; 3, 191, 12; 3, 227, 3; *Rhet. Latin. Minor.* 607, 7; 611, 19; *Gram. Latini* (ed. Keil), 1, 272, 1; 1, 456, 26; 4, 399, 11.

[2] Quint. 8, 6, 1: *circa quem [tropum] inexplicabilis et grammaticis inter ipsos et philosophis pugna est, quae sint genera, quae species, qui numerus, quis cuique subiciatur.*

[3] An idea of Seneca's extensive range in the employment of tropical expressions may be gained from the examples given in detail below. Many of them are found also in other poets, but Seneca's usage is notable in that he introduced a number of new conceptions and extended or illustrated with more striking turns of thought those that are frequent in poetic usage. Special mention is here made of his fondness for tropes which serve in moving or describing terror; e.g. in addition to *sitire cruorem* (of human beings, *Th.* 103), we find *sanguinem tumulus sitit* (*Tr.* 947), *foci bibere sanguinem* (*H. F.* 484), *sanguinem tumulus bibit* (*Tr.* 1164, A. 700). Note the frequent use of verbs of groaning, roaring, etc. as applied to the sea, ground, flames, etc., as in *mare immugit* (*Pha.* 1026), *mugit solum* (*H. F.* 521, *Oe.* 173, *Th.* 262), *specus immugit* (*Th.* 681), *immugit ignis* (*Oe.* 383), *terra mugitu fremens* (*Tr.* 117), *mugire fibras* (of the human body, *Th.* 1064), *litus ac petrae gemunt* (*A.* 468), *ingemescit ignis* (*H. O.* 1732); also the introduction of tropes which are used previously only in prose, as *surdus* (*H. F.* 576), *amputare* (*M.* 530), *excutere* (= *temptare, examinare, H. F.* 580), *proculcare* (*Pho.* 193), and tropes which are rare in other poets, as *nex* for *sanguis* (*H. F.* 1195), *capilis exuvias* for *capillos abscissos* (*Pha.* 1181), *facinus* for *caput Penthei avulsum* (*Pho.* 363), *facinus* for *sceleris reliquiae* (*Th.* 662), *viridis sanguis* (*Oe.* 297). For resemblances in tropical expression between the tragedies and Seneca's philosophical works, see *Th.* 13, cf. *Ep.* 4, 2; *Pha.* 1123, *A.* 72, *Th.* 618, *H. O.* 703, 715, cf. *Q. N.* 2, 25, 2; *A.* 93, cf. *Q. N.* 6, 7, 6; *Th.* 563, cf. *Ep.* 50, 5; *Pha.* 590, cf. *Dial.* 5, 14, 1; *Th.* 645, cf. *De Ben.* 2, 29, 4, *Dial.* 6, 9, 5; *Th.* 430, cf. *Ep.* 119, 1, *Dial.* 7, 23, 5.

[4] For discussion see Arist. *Rhet.* 3, 2, 6-15; 3, 3, 4; 3, 4, 1; 3, 10, 2 and 7; 3, 11, 1-14; Demetr. Phal. 78-89; Quint. 8, 6, 4-18; Volkmann, 417-21.

[5] Cf. Quint. 8, 6, 4: *quae quidem cum ita est ab ipsa nobis concessa natura, ut indocti quoque ac non sentientes ea frequenter utantur, tum ita iucunda atque nitida, ut in oratione quamlibet clara proprio tamen lumine eluceat;* Demetr. Phal. 86: ἡ συνήθεια καὶ μάλιστα μεταφορῶν διδάσκαλος. Cf. Cic. *Orat.* 24, 81, *De Orat.* 3, 38, 155.

the most striking occurrences will be noted.[6] Man, his nature, relations, and activities furnish Seneca by far the greater number of metaphors.

1. From the sphere of the soul, mind, emotions, etc. Substantives so chosen are relatively rare, as ira: *H. F.* 405 stricti ensis ira; *Pho.* 163 dirige iras, [dextra], quo soles; libido: *Tr.* 284 gladius felix, cuius infecti [sanguine] semel vecors libido est; minae: *Oe.* 604 Strymonis minas; *Th.* 291 gurgitis tumidi; *H. O.* 49 Oceani; *H. O.* 506 fluminis tumidi; *Tr.* 200 ventus abiecit minas; *Pha.* 936 Boreae minas; *Pha.* 1130 insani Boreae minas; *H. O.* 778 Aquilonis minas; *H. O.* 1740 flammae minas; *Oc.* 758 noctis et somni minae; *H. F.* 902 ciet aegis feroces ore saxifico minas; *Pho.* 290 belli minas; *Th.* 573 minae saevi cecidere ferri.

Adjectives are much more numerous, as audax: *M.* 607 audacis carinae; avarus: *Oc.* 435 avaris manibus; avidus: *H. F.* 291 avida aetas; *Oe.* 4 avida peste solatas domos; *H. F.* 677 avidum chaos; *Tr.* 400 tempus nos avidum devorat; *M.* 885 ignis; *Oe.* 589 malum; *Tr.* 762 avidos dolores satio; *Oe.* 412 fatum; *H. O.* 1097 nulli non avidi colus; benignus: *Th.* 848 vere benigno; blandus: *Oc.* 561 blandus animi calor Amor est; *Oc.* 428 luxuria, pestis blanda; *Tr.* 1071 blando sinu fovens nepotem; *Oe.* 7 fronte blanda; *H. O.* 968 vita; *H. F.* 1002 blandas manus ad genua tendens, *Pha.* 572 ora dammis blanda praebebunt lupi; concors: *A.* 781 reditque [coniunx] iuncta concordi gradu; conscius: *M.* 6 tacitis conscium sacris iubar; *Pha.* 107 tacitis conscias sacris faces; *Oe.* 1001, *Pho.* 9 diem; *Th.* 632 locus; contumax: *H. F.* 964 contumacis ianuam mundi; cupiens: *H. F.* 843 libra aequa somnos cupiens quietos; *Pho.* 175 cupientes sequi oculos; *Pho.* 468 cupientem excuti hastam; delicatus: *Pha.* 210 delicatas eligens pestis domos; discors: *H. F.* 711 latex; *Oe.* 323 favilla; *M.* 941 fluctus maria discordes agunt; dubius: *Pha.* 42 dum lux dubia est; *Th.* 33 fortuna; *Th.* 697 aula; *M.* 942 pelagus; *A.* 309 rerum statum dubium; *A.* 407[a] sors maris dubii; *H. F.* 1253 mare; *Th.* 292 fretum; *Th.* 606 tempus; *Tr.* 522, *Th.* 490 dubio gradu; *M.* 305 dubio cursu; *A.* 787 cervice; *A.* 420 dubia mala; *A.* 457 iuga; *H. O.* 585, 670 dubios toros; *H. F.* 670 fulgor solis; *H. F.* 685 Maeander; *Tr.* 1142 dies; *Oe.* 1, *A.* 908 Titan; *Th.* 240 sanguis; *Tr.* 206 Troia; incertus: *H. F.* 683, *A.* 140 unda; insanum: *M.* 765 mare; so *Pha.* 700, *A.* 540, 599; *Pha.* 351 pontus; *Pha.* 736, *Th.* 636 procellae; *Pha.* 1130 Boreae; *Pho.* 420 turbo; *Pho.* 429 ventus; inscius: *Oe.* 545 umor; invitus: *Th.* 656 ensis; *Th.* 770 ignis; *H. F.* 676 puppis; laetus: *Oe.* 845 Cithaeron; *Th.* 652 ramos; *Pha.* 456 seges laetis luxuriat satis; *H. F.* 698 prata; *Pho.* 605 arva; *Tr.* 3, *Th.* 939 rebus laetis; *Th.* 55 lauro fores laetae;

[6] Many examples of metaphor have been collected by Gaheis, *Dissert. Phil. Vind.* 5 (1893), pp. 4-35. For various systems of classification beginning with the fourfold one of Quint. 8, 6, 9 f., each of which has its advantages and disadvantages, see Smith, *Metaphor and Comparison in the Epistulae ad Lucilium of L. Annaeus Seneca*, Diss. J. H. U. 1906, p. 12 f., whose treatment according to the sphere from which the metaphor is derived is here adopted, as the simplest and on the whole the most instructive as to an author's range of usage.

A. 924 domus; *Oc.* 404 Tellus; *H. F.* 875, *Oc.* 647, 714, 744 dies; largus: *Pha.* 498 cruor; *Oe.* 979 sanguis; *Pha.* 512 fons; *Pha.* 1263 fletus; *Oe.* 307 daps; *H. O.* 792 tus; lymphatus: *M.* 386 furoris ore signa lymphati gerens; malignus: *Tr.* 1013 dolor; *Pha.* 16 steriles amne maligno radit harenas; mendax: *A.* 558 humilis unda scrupeis mendax vadis; nescius: *Pha.* 801 caesaries nescia colligi; perfidus: *M.* 302 qui freta primus rate tam fragili perfida rupit; rabidus: *A.* 484 Corus; *Th.* 361 ventosi tumor Hadriae; *H. O.* 552 mare; superbus: *Tr.* 188 currus; *Tr.* 829 regnum; *H. F.* 164 aditus regum; *Pha.* 609 nomen; *A.* 880 exuviae.

Verbs found are adridere: *Oe.* 841 adridet animo forma; approbare: *M.* 977 approba populo manum; blandiri: *Oc.* 378 Fortuna fallaci mihi blandita vultu; dubitare: *A.* 140 incerta dubitat unda; *Th.* 120 Titan; *Th.* 724 cadaver; extimere: *A.* 853 arbor extimuit manus; fallere: *Pha.* 1074 arte fluctum fallit; fidem dare, (iungere, facere, habere), etc.: *H. F.* 754 unda; *Th.* 481 cum mari ventus fidem foedusque iungent; *Th.* 667 unda [Stygis] quae facit caelo fidem; *H. O.* 1745 vix habent flammae fidem; *Oc.* 275 fama frustra totiens iactata fidem; formidare: *Tr.* 841 formidat Borean Enispe; gaudere: *Tr.* 843 sacris gaudens tacitis Eleusin; *Tr.* 1014, 1066 dolor; largiri: *Tr.* 760, *M.* 288 moram; lugere: *H. F.* 1054 lugeat aether; pati: *Pha.* 289 semper errantes patitur [ora] colonos; *Pha.* 535 iussa [terra] nec dominum pati; *M.* 337 iussit [pinus] pati verbera pontum; *M.* 365 pontus et omnes patitur leges; *H. F.* 588 amor nec patitur moras; *M.* 592 ignis nec patitur frenos; *Tr.* 137 moenia pharetras passa Herculeas; *M.* 728 haec [frux infausta] passa ferrum est; *Pha.* 1132 raros patitur fulminis ictus umida vallis; *Oe.* 337 sacra et admotas manus [tauri] patiuntur; *H. O.* 778 patitur [Caphereus] Aquilonis minas; *H. O.* 1628 volnus ferrum patitur; plangere: *H. F.* 1121 plangant tantos arma dolores; *A.* 682 fluctu leviter plangente; *H. O.* 1886 feriat gravis Maenala planctus; queri: *M.* 624 carinae; *Th.* 767 querente aeno; stupere: *H. F.* 763 stupent ubi undae; *Th.* 991 aether gravis stupet; timere: *M.* 593 ignis (=amor); *A.* 91 vela; *Th.* 595 Cyclades pontum timuere motae; *H. O.* 54 tellus; *H. O.* 1929 teque labores timent.

2. From the body, its functions, conditions, etc. Parts of the body, as alae: *Pha.* 1141 ambiguis mobilis alis hora; *Oe.* 165 mors omnis explicat alas; artus: *Th.* 433 lacerae domus componit artus; caput: *H. F.* 942 nox atrum caput profert; *Tr.* 173 movere silvae capita; *Oe.* 532 cupressus exerens caput; *A.* 92 nubibus inserta caput turris; *Oe.* 360 capita [iecoris] bina; coma (of trees): *H. F.* 689, *Oe.* 154, 228, 574, *H. O.* 383, 1578, *M.* 722 illa [herba] cruenta falce deposuit comam; *Oe.* 311 summam in auras fusus explicat [ignis] comam; facies: *H. F.* 601 facie pollui metuens nova; *H. F.* 698 prata viridi laeta facie; *Oe.* 49 inferna facies; *Oe.* 180 dira novi facies leti; *Oe.* 314 mobilis flammae; *Pha.* 748 nec tenent stellae faciem; *Pha.* 919 o vita fallax . . . pulchram faciem induis; frons: *Oe.* 7 o fallax bonum,

quantum malorum fronte quam blanda tegis; manus: *Pha.* 467 rapaces Fati manus; *Oe.* 77 letali manu contacta regna; *H. O.* 1626 quercus porrigit manus; os: *A.* 484 ora Corus exerens; pes: *M.* 253 qui superbo miserias calcem pede; *Pha.* 763 forma . . . celeri pede laberis; *A.* 819 rettulit pedem stella; *H. O.* 107 sub pedibus fata rapacia posuit; sinus: *Pha.* 1190 o mors . . . pande placatos sinus; tergum: *H. F.* 535 freti terga rigentis; *M.* 212 Pontus quicquid a tergo videt; *A.* 756 terga nigrantis poli; uber: *Oe.* 156 non rura virent ubere glebae; venae: *Th.* 115 Phoronides latuere venae; vertex: *H. F.* 80 Siculi verticis laxa specum; *H. F.* 1208 Caucasi; *M.* 384, *Oe.* 435 Pindi; *A.* 394 Sipyli; *A.* 559 saxa rapidis verticibus clausa; *Th.* 455 alti montis; *Oe.* 476[b] despectat vertice summo sidus Arcadium; vultus: *A.* 607 Acherontis atri.

The functions and conditions of the body, as expuere: *Th.* 245, *Pho.* 44 spiritum inimicum; *H. O.* 1469 vitam; *Tr.* 1169 anilis leti moram; fatigare: *Oe.* 193 amplexu frigida presso saxa fatigant; *A.* 79 arma; gemere: *Tr.* 414 axis; *Pha.* 77 plaustrum; *Pha.* 350 silva; *M.* 343 montes; *Oe.* 577 terra; *A.* 468 litus ac petrae; *Th.* 772 flammae; *H. O.* 785 nemus; *H. O.* 1626 quercus; *H. O.* 1701 urbes; ingemescere: *H. O.* 1734 ignis; lacerare: *A.* 666 curae; *Oc.* 504 Roma lacerata totiens; lassare: *H. O.* 46 terra lassata prior est; mordere: *Tr.* 1011 luctus lacrimaeque; proculcare: *Pho.* 193 qui fata proculcavit; respuere: *A.* 387 Cyclas respuit auras; *Th.* 540 regna; silere: *H. F.* 620 domus; *H. F.* 848 campi; *H. F.* 862 mundus; *M.* 627 venti; *Pha.* 954 undae; *Oe.* 178 nox; *H. O.* 39 tellus; tacere: *H. F.* 713 fluvius; *M.* 424 dies; *M.* 766 ventus; vomere: *Pha.* 1040 flammam vomunt oculi; *Pho.* 314 flammas vomit tellus; *Pha.* 1028 summum cacumen vomit aquas; *Oe.* 979 laceratum caput sanguinem vomit; garrulus: *Oe.* 493 rivi; gracilis: *Pha.* 13 agri; intractabilis: *Pha.* 229, 271 animus; *Pha.* 580 cautes; prona: *H. F.* 316 fides; *Oc.* 868 animus; tumere: used of a haughty or angry spirit, *H. F.* 68, *Tr.* 1096, *Th.* 268, 737, *Pho.* 352; tumefactus: *A.* 958 cor; tumidus: *H. F.* 171 illum aura tumidum inani; so in the following examples tumidus or tumere is used with reference to animus or spiritus, which is represented as superbus or iratus, *H. F.* 68, 384, *Tr.* 253, 264, 301, *M.* 178, *A.* 127, 248, *H. O.* 142, 167; tumor: *Pha.* 137 regius; *Th.* 519 ex animo tumor erasus; *Pho.* 585 animi; *H. O.* 732 lassus tumor in litore ipso spumat; *Th.* 362 ventosi Hadriae; vires: *A.* 698 Fortuna vires ipsa consumpsit suas.

Freely derived from the sphere of the physical body are words, especially verbs, indicating physical and mental feeling and perception, as audire: *H. F.* 1104 aether; *Tr.* 113 pontus et aether; *H. O.* 976 arcus; *H. O.* 1300 dies; *H. O.* 1902 Tethys; conspicere: *H. O.* 531 lux; contaminare: *M.* 264 nullus innocuum cruor; *Pha.* 690 se stupro contaminavit; *Oe.* 389 rege caeso manus; despectare: *Oe.* 476 sidus; *Th.* 656 quercus; despicere: *Pha.* 785 sidus; exaudire: *Th.* 114 Isthmos; horrere: *Th.* 103 domus; nescire: *H. F.*

1229 vultus; *Oe.* 88 virtus; *Oe.* 508 Arctos; *A.* 113 pudor; *Th.* 504 ira; noscere: *H. F.* 175 quies; *H. F.* 1341 locus; *Tr.* 383 sol; *Tr.* 693 pedes; *Pha.* 114 amor; *Pha.* 290 ora; *Pha.* 1212 regna; *H. O.* 316 dies; prospicere: *H. F.* 133, *Oe.* 4 Titan; *Th.* 1076 vota; *Oc.* 55 timor; respicere: *A.* 37 fides; revisere: *Tr.* 698 torus; sentire: *H. F.* 159 linea; *H. F.* 956 inferna regna; *H. F.* 1111 aer; *Tr.* 177 pontus; *Oe.* 159 omnia nostrum sensere malum; *A.* 824 ortus et occasus; *Th.* 103 domus; *H. O.* 2 utraeque Phoebi domus; *H. O.* 152 ferrum; *H. O.* 1635 quercus; spectare: *Tr.* 932 Sigeon; *M.* 28 sol; *A.* 562 arx; *Pho.* 68 rupes; *H. O.* 103 mare; *H. O.* 1839 dies; taxare: *H. F.* 746 scelera; videre: *H. F.* 335 Cithaeron; *H. F.* 871 occasus et ortus; *Tr.* 785 muri; *M.* 44, 212 Pontus; *M.* 148 Malea; *M.* 758 mundus; *Pha.* 285 ora; *A.* 95 nemus; *A.* 886 dapes; *Th.* 613, *H. O.* 23, 423, 642 dies; *H. O.* 462 nox et dies; *H. O.* 1269 dies et terra; *Th.* 846 signifer; *H. O.* 35 terra; *H. O.* 469 bruma; asper: *Tr.* 402 dominus; *M.* 431 sors; *Pha.* 993 clades; durus: examples referring to persons are *H. F.* 181, *Tr.* 981, *M.* 120, *A.* 668, *Th.* 299, 763, *H. O.* 1280, 1393, 1539; referring to things are *H. F.* 137 labor; *H. F.* 165 fores; *H. F.* 867 fatum; *Pha.* 991, *Th.* 879 sors; *Tr.* 963, *Pho.* 165 anima; *H. F.* 1069 Mors; *H. F.* 1229 vultus; *Pho.* 113, 582 pectus; *H. F.* 433 imperia; *Pho.* 525 pretium; *Pho.* 596 arbitria; acerba: *Pha.* 991, *H. O.* 838 sors; *A.* 416 fatu; *Pha.* 1275 domus; dulcedo: *A.* 496 lucis tanta dulcedo malae; dulcis: *Oe.* 612 sonus; *H. F.* 657 meminisse dulce est; *Tr.* 1009 populus dolentum; *Tr.* 1024 neminem laetos habuisse vultus; *Pha.* 134 malum; *Pha.* 302 vox; *A.* 584 modos; fames: *H. O.* 621 cupit hic gazis implere famem; *Oc.* 426 auri; ieiunus: *H. O.* 134 ieiuna soli iugera Thessali; sitis: *Pha.* 542 imperii; *H. O.* 623 nec tota sitim Lydia vincit; *Oc.* 144 sanguinis clari; surdus: *H. F.* 576 surdis in locis.

Health, sickness, disease, wounds, death, etc., as sanus: *Pha.* 208 mos; *Pha.* 180 consilia; *Pha.* 212 affectus; sanare: *H. F.* 1262 scelus; *A.* 130 saepe sanavit mora; sanitas: *Pha.* 249 pars sanitatis velle sanari fuit; vegeta: *Pha.* 460 libertas; vigere: *Pha.* 436, *Oe.* 688 domus; aeger: *Th.* 240 domus; *Oc.* 290 aegro suadente metu; caecus: *M.* 741 Chaos; *Oe.* 92 modis; *A.* 542 mari; *Pho.* 632 Fors; furere: *H. F.* 106, *M.* 885, *H. O.* 285 ignis; *A.* 65 aequor; *H. O.* 1958 flammae metus; languescere: *Pha.* 768 lilia; *Oe.* 817 memoria; *Oc.* 189 iuvenilis ardor; languidus: *H. F.* 554 pelagus; *H. F.* 126 sidera; *Th.* 164 folia; *H. O.* 141 Ismenos; *H. O.* 711 ventus; *H. O.* 1069 rota; *H. O.* 1951 Acheron; *Oc.* 880[b] favor; lues: *Tr.* 585 carceris; pestis: *Tr.* 584 varias pestes (=supplicia); *A.* 557 alia maior pestis (=clades); languor: *A.* 161 maria pigro fixa languore: polluere: *H. F.* 1261 nemo polluto queat animo mederi; purgare: *H. F.* 1279 terras; *M.* 269 regna; *H. O.* 65 tellus; recrudescere: *Pho.* 231 recrudescit nefas; senium; *Pha.* 917 morum senium triste; torpere: *H. F.* 702 tellus; *M.* 348 lyra; *Pha.* 1202, *Oe.* 583 lacus; funus et exequias: *Pho.* 94 funus extendis meum longasque vivi ducis exequias patris (Oedipus speaking to Antigone

of his living death, as it were); necare: *Pha.* 454 necas rectam indolem; sepelire: *A.* 27 liberis plenus tribus in me sepultis; *A.* 743 testis Troiae sepultae; *H. O.* 246 vires prius memet sepultae; *Oc.* 523 civile bellum; vitiare: *H. F.* 104 vitiatae Stygis; vulnus: *A.* 188 novum vulnus gerens amore incensus; *A.* 580 vulnus regni grave lugere cogor.

3. From family and daily life. Metaphors from blood and social relations are not numerous, e.g. asciscere: *Pha.* 202 vana ista demens animus ascivit sibi; comes: *H. F.* 1073 [somnus] noctis comes; *Pha.* 206 fortunae comes libido; *Th.* 923 trepidi comes exilii egestas; *H. O.* 613 invidia; comitatus: *Oe.* 653 Dolor, etc. comitatus illo dignus; parens: *Oc.* 239, 405 Tellus; *Oc.* 385 Natura; *Oc.* 477, 490 patriae. garrulus: *Oe.* 454 avis; *A.* 675 ales; *Oe.* 493 rivi; *H. O.* 1633 volucres; Marriage, generation, and birth yield gignere: *M.* 719 tortis sucus in radicibus causas nocendi gignit; *H. O.* 15 terra; *H. O.* 28, 1188, 1544 tellus; *H. O.* 143 te quae cautes Scythiae, quis genuit lapis? *H. O.* 1252 pontus; *Oc.* 386 Natura; *Oc.* 562 amor iuventa gignitur; geminus: *H. F.* 373 caede; *Pha.* 275, *Oe.* 501 Cupido; *A.* 728 sole; innuptus: *Oe.* 373 conceptus innuptae bovis; nasci and compounds: *H. F.* 127 lux; *Tr.* 10, *H. O.* 336, 642, 861 dies; *Pha.* 285 sol; parire: *Th.* 1097 nunc parta vera est palma; *H. O.* 220 forma mortem paritura; *Oc.* 750 clarum nomen invidia partum; sterilis: *H. F.* 701 solum; *Tr.* 821 Tricce; *Tr.* 991 tellus; *Pha.* 15 harena; *Oe.* 51 seges; *Th.* 173 vadum; *H. O.* 133 focos; trigeminus: *Oe.* 278 via; *A.* 14 colla; turba: *M.* 679 omnem explicat turbam malorum.

Eating, drinking, feeding, cooking, etc., as alere: *H. F.* 929 pax gentes alat; *M.* 889, *H. O.* 310 flammas; *Pha.* 101 malum; *Pha.* 460 animum; *Oe.* 196 sitis; *Oc.* 564 amor; alma: *A.* 726 lux; bibere: *H. F.* 484, *Tr.* 1164, *A.* 700 sanguinem; *H. F.* 777 ratis Lethen bibit; *M.* 778 rogus qui virus Herculeum bibit; *H. O.* 565 vestis bibat Herculea pestem; *H. O.* 664 bibit lana rubores; conbibere: *Oe.* 494 dulces humus alta sucos; perbibere: *H. O.* 557 perbibat formam mei; coquere: *Pha.* 970 aestivi colla leonis Cererem coquant; *H. O.* 1396 non virus artus femineum coquit; *H. F.* 105 mentem excoquat ignis; devorare: *Tr.* 400 tempus nos avidum devorat; edax: *Pha.* 493 livor; *Oe.* 536 vetustas; exedere: *H. F.* 155 scopulum; *Tr.* 831, *Pho.* 72 mons; *A.* 764 ilia [Furiarum] exesa; *Th.* 75 antrum; *Pho.* 359 rupes; haurire: *M.* 904 veteres pectore ex imo impetus; *Pha.* 695 odium dolusque; *Oe.* 385 voces; *A.* 31 dicta; *A.* 414 casus quis rates hausit meas; exhaurire: *Pha.* 470 genus; *A.* 702 turba fraterni gregis; nota (literally of a mark placed upon a wine-container): *H. F.* 634 hanc ferat virtus notam; *M.* 394 irae veteris; *M.* 906 vulgaris notae scelera; *Pha.* 691 biformi partus; *Pha.* 732 facinoris; *Pha.* 1041 oculi caerula insignes nota; *Oe.* 509 vultus flebiles praefert notas; *Oe.* 821 levis memoriam revocat nota; *A.* 459 atra fumus apparet nota; *Th.* 346 frontis regiae; *Th.* 838 aestatis brumaeque; *Th.* 935 temporis; *H. O.* 368 amoris; nutrire: *H. F.* 934 amnis; *Pha.* 134

malum; *Oc.* 563 amor; pascere: *Oe.* 188[a] sacer ignis pascitur artus; *H. O.* 351, 577 flammas; *H. O.* 448 dolorem; *H. O.* 1319 minas; *H. O.* 1398 morbos; *Oc.* 340 poenis; satiare: *H. F.* 850 vita; *Tr.* 762 dolores; *Oe.* 201 deos; *Oe.* 633 tellus; *A.* 520 quisquis es malis satiate tantis; *H. O.* 1319 minis; sitire: *Tr.* 957 cinis ac tumulus sitit sanguinem; *Th.* 103 cruorem; *Th.* 110 arbor ac ramus; sorbere: *Oc.* 319 ratis sorbet mare.

Master and slave; alligare: *H. F.* 710 caligo; *H. F.* 1079 sopor; *Tr.* 611, *Th.* 972 fidem; *M.* 98 Phoebe orbem circuitis cornibus alligat; *Oe.* 182 languor; *Th.* 161 inclusis famem dentibus alligat; *H. O.* 1413 dolor; vinculum: *Tr.* 952 anima vinculo pendet levi; *Pha.* 1115 sanguinis; minister: *H. F.* 99 hoc, hoc [ira] ministro noster utatur dolor; *Tr.* 524 sortis; *Pha.* 430 pudor; servitium: *Pha.* 536 ferebat terra servitium; servire: *H. O.* 777 servit Austro latus (of Caphereus).

Amusements; chorus [piscium]: *A.* 454 lascivit; luctari (of the arena): *Th.* 1042 clusum nefas sine exitu luctatur; *Pho.* 142 cum morte luctantem diu animam; ludere: *H. F.* 683 Maeander; *Th.* 592 cumba; *A.* 770 aquas; proludere: *M.* 907 dolor; *Pha.*1061 prolusit [taurus] irae; *H. F.* 222 prolusit [infans Hercules] hydrae; *Tr.* 182 umbra Thessalici ducis . . . proludens tuis iam, Troia, fatis; reluctari: *Oe.* 344 anima; *A.* 717 fauces; *H. O.* 1728 fax.

Religion and education; libare: *Pho.* 175 parvo caput libavit haustu (Oedipus tearing out his eyes); *Oc.* 731 oscula; litare: *M.* 1020 plura non habui, dolor, quae tibi litarem (Medea's reference to the killing of her sons); *A.* 577 postquam litatum est Ilio (of the shipwreck of the Greeks); precarium: *Th.* 215 precario regnatur; rudis: *Pha.* 320 capillus; *Pha.* 545 ramos rudes vertere in arma; *Oe.* 877 qua luce primum spiritus hausi rudes; scribere: *H. F.* 190 licet nulli scriptum proferre diem; *M.* 320 leges novas scribere ventis; transcribere: *Th.* 13 in quod malum transcribor?

4. Shelter and clothing. The house, with its parts and equipment, shows cardo: *H. F.* 1139 sub cardine glacialis ursae; *Tr.* 52 mortalis aevi cardinem extremum premens; claustrum: *Tr.* 430, *Oe.* 401 Stygis; *M.* 342 profundi: *Oe.* 160, *H. O.* 1311 Erebi; *Oe.* 560 Lethaei lacus; columen: *Tr.* 6 Asiae; *Tr.* 124 patriae; *Oc.* 168 augustae domus; domus: *H. F.* 239 nemoris opulenti; *M.* 766 nemoris antiqui; *H. F.* 1062 tuas [solis] utrasque domos; gradus: *H. F.* 209 finis alterius mali gradus est futuri; *H. F.* 291 annorum; *Tr.* 385 aetas Pegaseo corripiet gradu; *Pha.* 452 aevum per suos gradus; *Th.* 747 sceleris; hospitium: *Pho.* 31 Cithaeron, hospitium mihi restitue; limen: *H. F.* 1133 vitae; *Th.* 818 regni; lumen (=lampas): *H. F.* 1251 unum lumen temet [Herculem] reserva; murus: *Tr.* 126 tu [Hector] murus eras; inhospitalis: *Pha.* 168 Taurus; *M.* 43, *Th.* 1048 Caucasus; acuere: *Tr.* 834, *Pha.* 1058 iras; hebetare: *H. F.* 1043 visus; *Th.* 920 pectora. Examples from dress are accingere: *M.* 51 ira; *Pha.* 532 non crebra turre cinxerant urbes latus; *A.* 192 anime; exuere: *H. F.* 1144 nondum exuit

simulacra mens inferna; *Tr.* 562 fidem; *Pha.* 237 castos ritus; *Pha.* 1178 anima ac scelere Phaedram exuam; *Th.* 136 feros impetus; induere: *M.* 43 Caucasum mente indue; *M.* 751, *A.* 707 vultus; *Pha.* 574 frenos; sinus: *Th.* 430 bonis tantis sinum subducis; investire: *H. O.* 381 nemore nudo primus investit tepor; velare: *Pha.* 721 scelus; *H. O.* 1890 diem; vestire: *H. O.* 214 teneras genas.

5. Farming, horsemanship, hunting; amputare: *M.* 530 colloquia; carpere: *H. F.* 874 vitam hora carpit; *Pha.* 476 varia leti genera mortalem turbam; *Pha.* 1078 spatia; *Oe.* 113 carpitur leto miles; *Oc.* 550 florem decoris singuli dies carpunt; *Oc.* 585 fama; demetere: *A.* 987 impium ferro caput; fructus: *H. F.* 655, 1253 laborum; *Th.* 906 operis; *H. F.* 1257 absentis fructum tui peto; *Tr.* 422 malorum; *M.* 563 scelerum; *Pha.* 872 leti; metere: *Pho.* 341 frugem flamma metite; perarare: *M.* 650 pontum; recidere: *Tr.* 1128 stirpem hostium; *M.* 296 recidas aliquid [tempus] ex isto licet; semen: *M.* 835 flammae; *Pho.* 279 cladis futurae; serere: *M.* 26 querelas verbaque; *M.* 281 moras; *Pha.* 494 scelera; sulcare: *A.* 440 sulcata aequora; *H. O.* 683 medium caeli dum sulcat iter; tondere: *A.* 18 tondet ales avida iecur; *Pho.* 130 agros uberis tondes soli. Metaphors from horsemanship are frenare: *M.* 3 ratem; *M.* 866 iras; *A.* 203 frena temet [reginam]; *H. O.* 277 dolorem; effrenus: *M.* 103 coniugis; *Pha.* 255 mentis; *A.* 588 Phoebas; *A.* 944 impetus; frenus (um): *Tr.* 279 regi frenis nequit ira; *M.* 592 nec patitur [ignis = amor] frenos; *Pha.* 574 obstinatis induit frenos Amor; *A.* 114 da frena [to wrong-doing]; *Th.* 496 vix dolor frenos capit; habenae: *Tr.* 726, *Oc.* 483 imperi; *M.* 347 navis (= gubernaculum); *Pha.* 450 effunde habenas [vitae austerae]; stimulare: *M.* 591 caecus est ignis (= amor) stimulatus ira; *H. O.* 233 furor; *H. O.* 416 gloriae decor; stimulus: *M.* 833 adde venenis stimulos; *A.* 133 subdidit stimulos timor; *A.* 720 furoris; *Pho.* 207 suffixerit stimulos dolori. From hunting; aucupari: *Pho.* 361 verba rumoris vagi; captare: *H. F.* 790 captat aure subrecta sonum; laqueus: *Th.* 287 dabit [Thyestes] in laqueos pedem; plaga: *Th.* 491 plagis tenetur fera (= Thyestes).

6. Arts and trades; artifex: *Tr.* 750, *M.* 734, *Pha.* 559; *A.* 983 scelerum; *Pha.* 1220 leti; *Oc.* 386 Natura operis immensi artifex. Metaphors from building are condere: *Tr.* 580 arcana; cumulus: *Pha.* 1119 malorum; *Th.* 974 (of a crowning joy); cumulare: *Oc.* 903 luctus; fundare: *H. F.* 346 vires; *Oc.* 532 digna nostram subole fundaro domum; fulcire: *Tr.* 127 illa [patria] decem fulta per annos; *Pha.* 214 divites regno fulti; scindere: *Oe.* 465 scindit cauda mare; *H. O.* 696 scindere pontum; secare: *A.* 430 quos [cursus] puppes secent; *Th.* 590 alta quae navis timuit secare; *Oc.* 325 alii fluctus secant; tegere: *Tr.* 272 vano fulgore tectum nomen; *Tr.* 933 quicquid subdolo vultu tegis; *Pha.* 858 verba nescio quid tegunt. Metaphors from weaving, dyeing, staining, cleaning, etc. are color: *H. F.* 347 ducet e genere inclito novitas colorem (= nobilitatem); diluere: *Th.* 512 cuncta

[facta]; eluere: *Pha.* 715 eluet me (=meam labem) Tanais; *Pha.* 893 labem hanc eluet noster cruor; labes: *Pha.* 668 respersa [Phaedra] nulla labe; *Pha.* 893 pudoris; maculare: *Tr.* 1004 superos deos; *Tr.* 1005 manes; *Pha.* 252 famam; *A.* 28 Fortuna maculavit patrem; *Pho.* 334 lares; *Pho.* 620 regna; maculam imprimere: *H. O.* 1454 laudibus; nectere: *Tr.* 928 dolos, scelera; *Pho.* 120 dolos ore nectens; *Tr.* 523 astus; *Oe.* 92 verba; *Oe.* 602 examen arto nectitur densum globo; *Oe.* 990 quae nexa suis currunt causis; *H. O.* 10 moras; *H. O.* 367 choros; nodosus: *Oe.* 101 sortis verba; subtexere: *Pha.* 956 noctem; *Pho.* 422 atra nube subtexens diem Stymphalis; tinguere: *H. F.* 38 Sol binos propinqua tinguit Aethiopas face; *Pha.* 652 ora tinguebat pudor. There are a few examples from painting, glass-working, drawing, etc., as pinguere: *M.* 310 stellis pinguitur aether; *Th.* 834 picti sidera mundi; *Oe.* 317 Iris picto nuntiat nimbos sinu; fragilis: *Pha.* 489 favor; *Tr.* 5 locus; *Pha.* 774, *Oc.* 34 bonum; imago: *Pha.* 823 deformis senii; *Th.* 282 caedis; *Th.* 636 trucis facti. From the field of medicine note medicina: *Oe.* 517 ubi turpis est medicina (the truth); *A.* 152 ferrum et ignis[7] saepe medicinae loco est; remedium: *M.* 433 remedia invenit nobis deus periculis peiora; *Oe.* 515 iners malorum remedium ignorantia est; *Oc.* 442 magnum timoris remedium clementia est.

7. Commerce and travel; from the sphere of business, property, wealth, etc. are aestimator: *Tr.* 546 est iniustus dolor rerum aestimator; aestimare: *Tr.* 244 merita; commodare: *Pha.* 599 aures; *M.* 907 scelera; *Oe.* 1032, *H. O.* 1305 manum; *H. O.* 265 effigiem; commodum: *H. O.* 170 commoda cladibus magnis magna patent; compensare: *Pha.* 84 via longum compensat iter; consors: *A.* 978 periculi pariter ac regni; constare: *H. F.* 462 magno constitit nasci deum; *Tr.* 358 ingenti mercede constant ora (prophetic utterance); *M.* 603 constitit nulli via nota magno; *Pho.* 664 imperia pretio quolibet constant bene; consummare: *H. F.* 1039 sacrum; damnum: *Pha.* 468 ut damna semper subole repararet nova; donare: *M.* 1015 moram; *Oe.* 1001 scelera; emere: *A.* 170 cruore ventos emimus; impendere: *H. F.* 24 mundus impendit diem; *Tr.* 298 in inferias homo est impensus hominis; *M.* 487 hos [artus fratris] impendi; *M.* 663 animam; *H. O.* 172 vitam; impense: *A.* 398 colit impense numen; imputare: *Pha.* 144 moribus scelera imputes; *M.* 234 hunc [Iasonem] nulli imputo; *Oc.* 616 imputat fatum mihi; merces: *Tr.* 209 quae minor merces (than the sacrifice of Polyxena) tantae dari virtuti? *Tr.* 358 cuius ingenti mihi merce (i.e. the sacrifice of Iphigenia) constant ora; *Oe.* 105 peremptae Sphingis merces; *Oc.* 601 reddita est meritis meis funesta merces puppis; pacisci: *Pha.* 953 fidem; *A.* 268 veniam; *Pho.* 324 vices; pensare: *Oe.* 489[b] damnum; *Oe.* 606 tepido Nilo pensat Arctoas nives; *Oe.* 938 magnis breves poenas sceleribus;

[7] On the figurative use of cutting and cauterizing, see also Pease, *Medical Allusions in the Works of St. Jerome*, *Harvard Studies in Classical Philology*, 25 (1924), pp. 76-77 and works there cited.

Th. 1103 scelere scelus; *Pho.* 595 exiguo lare regnum; *H. O.* 1336 merita; *H. O.* 1494 aerumnas; *H. O.* 1748 leto satis esse datum pensavit; possidere: *H. F.* 282 quicquid atra nocte possessum; *Tr.* 563 fortuna quae [te] possedit; *A.* 711 pallor genas possedit; *Th.* 380 mens regnum bona possidet; pretium: *H. F.* 461 sollicita tanti pretia natales habent; *Tr.* 360 dant fata quo solent pretio viam; *M.* 361[a] huius cursus; *Oe.* 104 laudis; *Oe.* 634, *Pho.* 275 necis; *A.* 869 furoris; *Pho.* 269 sceleris; *Pho.* 525 conspectus tui; *Pho.* 664 imperia pretio quolibet constant bene; *H. O.* 1336 mors erit pretium omnium; *Oc.* 132 stupri; *Oc.* 601 imperi; redimere: *M.* 662 coniugis fatum; *A.* 160 classis immotae moras; *Pho.* 170 nec me redemi parte; *Pho.* 261 hoc [genitorem sternere] alia pietas redimet; socia (socius): *Tr.* 904, *M.* 568 maeroris; *Pha.* 96 furoris; *Oe.* 668 doli; *H. F.* 309 sanguinis; *H. F.* 900 laborum; *Tr.* 677 cineris; *Oe.* 1024 scelerum; *A.* 234 periculi; *A.* 662 aerumnae socium recusant; solvere: *Pha.* 1177, *Oe.* 937, *Pho.* 172, 645 poenas; *Pha.* 1198 inferias; *Pha.* 1245 nunc iusta nato solve.

Weights and measures; allevare: *Tr.* 950 animum; capax: *Oe.* 930, *H. O.* 1499, *Pho.* 159, *Oc.* 153 scelerum; gravis: *Pha.* 445 curas Bacchus exoneret graves; emetiri: *M.* 611 tot emensus pelagi labores; gravare: *H. F.* 628 domum clades gravat; *Pha.* 859 dolor; *Oe.* 82 mala gravare questu; *A.* 49 pudor; *A.* 420 clades scire qui refugit suas gravat timorem; permetiri: *H. F.* 742 longa felicis aevi spatia; *Oe.* 740 proles uno aetatem permensa die; meta: *Tr.* 398 mors velocis spatii meta novissima; moles: *H. F.* 1239 mali; *Oe.* 84 imperi; *Oe.* 829 magnum esse magna mole (= toil) quod petitur scias; onerare: *Pho.* 195 casus suos oneravit ipse; *Oc.* 5 malis; onus: *Oe.* 687 solutus onere regio; *A.* 89 cedit oneri Fortuna suo; patere: *M.* 423 tempus multum patebit; pondus: *Tr.* 491 grave pondus illum magna nobilitas premit; *M.* 391 animi; *Oe.* 676 exuere pondus (of state); *Th.* 930 fracti pondera regni; *A.* 88 sidunt ipso pondere magna.

Travel by land; ambages: *Oe.* 214 ambage flexa arcana tegere; currere: *H. F.* 288 torrens; *H. F.* 1328 tota Tethys; *Pha.* 333, *Oe.* 504, *Th.* 699 sidera; *Oe.* 219, *H. O.* 1363 dies; *Pha.* 6 amnis; *H. O.* 85 Hister; *H. O.* 629 Hydaspes; *Th.* 729 querulum caput; *H. O.* 1363 dies; cursus: *H. F.* 178 properat cursu vita citato; *H. F.* 1081 mens repetat cursum; *Pha.* 446 aetas mobili cursu fugit; *Pha.* 449 cursus rape (of pleasure); decurrere: *Oe.* 891 media vita decurrens via; errare: *H. F.* 163 spes errant trepidique metus; *H. F.* 1193 scelus; *Th.* 473, *H. O.* 253 dolor; *Pha.* 1257 partes (of Hippolytus' body); impedire: *Tr.* 333 poenam; *Th.* 440 mentem; intrare: *A.* 285 fides; *Th.* 451 scelera; *H. O.* 611 fraudes; exitus: *H. F.* 407 belli; *Tr.* 600 me fata maturo exitu facilique solvant; *Pha.* 138 quemcumque dederit exitum casus; *M.* 614 (of death) exitu diro temerata ponti iura piavit; *H. O.* 714 hos habent magna exitus; iter: *A.* 115 per scelera tutum est iter; *H. O.* 463 carmina invenient iter; *H. O.* 675 medium iter (of conduct, action); *H. O.* 1834 abstulit fatis iter; limes: *M.* 308 inter vitae

mortisque vias gracili limite ducto; oberrare: *Th.* 966 vagus intra terror oberrat; obrepere: *Tr.* 441 somnus; rota: *H. F.* 180 praecipitis anni; *Oe.* 252 qui tarda celeri saecula evolvis rota; rotare: *Pha.* 1123 casus humana rotant; *H. O.* 715 te casus rotat; *A.* 72, *H. O.* 703 fortuna; *Th.* 618 Clotho rotat omne fatum; serpere: *Tr.* 1054 fumus; *M.* 819 flamma; *Oe.* 312 ignis; *Oe.* 284 trames serpens; trames: *Oe.* 987 omnia [fata] secto tramite vadunt; *H. O.* 676 stabili numquam tramite (of action) currit; percurrere: *Pha.* 644 flamma; *H. O.* 385 forma percurrens iter; pervagari: *A.* 775 furor; vagari: *M.* 860 forma; *Oc.* 322 mors ante oculos; via: *H. F.* 1245 mortis; *M.* 40 quaere supplicio viam; *M.* 162 rebus afflictis; *M.* 307 vitae mortisque; *Oe.* 891 tuta media vita decurrens via; *Oe.* 109 salutis; *Pha.* 140 (of conduct); so *A.* 109, 154, 242, *Oc.* 476; *Oe.* 392 (of divination); *Oe.* 863 per cruentas vera quaerentur vias; *Oe.* 682 certissima est regnare cupienti via; *Th.* 312, *H. O.* 877 sceleris; *Pho.* 304 leti maturi viam.

Metaphors from navigation are not numerous; antennae: *Oe.* 885 ne pressae gravi spiritu antennae (of life's voyage) tremant; deducere: *M.* 210 avoque Sole deduxi genus; *Oe.* 431 deducunt orgia mystae; portus: *H. F.* 1072 vitae; *H. F.* 1131 Stygios portus; *A.* 592 cum miseros libera mors vocet portus aeterna placidus quiete; *A.* 790, *H. O.* 1021 mors sola portus dabitur aerumnis; ratis: *Oe.* 889 (of life's voyage); *Oc.* 879 favor qui vela ratis implevit; subducere: *A.* 473 luce subducta; velum: *Oe.* 885, *Oc.* 879 (of life's voyage).

8. Warfare; arx: *Oe.* 185 corporis, i.e., the head; *Th.* 342 cupidi arcium (= high station); *Oc.* 379 edita receptus arce (said of Seneca at the height of his power); bellum: *H. F.* 28 dolor aeterna bella geret; *H. F.* 405 bella cruor delectat; *Th.* 553 ira cecinit bellum; *M.* 940, *Th.* 1079 ventorum; custodire: *Oe.* 704 regna custodit metus; deponere: *A.* 228 anime, quid primo impetu deponis arma? effugium: *Pha.* 253, *A.* 591 malorum; fugare: *H. F.* 248 nec audaces manus fugavit labor; *H. F.* 640 flebilem vultum; *H. F.* 941 quis diem retro fugat? *Tr.* 505 spiritus magnos fuga animosque veteres; *M.* 859 ruborem; *M.* 943 pietatem; *Th.* 460, *H. O.* 82 maria; *Oc.* 2 sidera; fugax: *Pha.* 773 forma; *H. O.* 69 annus; inexpugnabilis: *Pho.* 165 anima; *Oc.* 870 [mulier]; lacessare: *Pha.* 581 lacessantes aquas; obsidere: *H. F.* 1112 pectora tantis obsessa malis; *Tr.* 989 obsessa videor cladibus; *Pha.* 560 haec scelerum artifex obsedit animos; *A.* 137 mentis obsessae; *Th.* 775 fumus penates obsidet; occupare: *M.* 890 ignis praesidia occupat; *A.* 527 occupat vocem mare; *Th.* 270 animus; *A.* 193, *Th.* 274, *H. O.* 435 scelus; *Pho.* 248 nox; *H. O.* 482 ne quis arcana occupet; *H. O.* 774 mortem; pacificare: *A.* 225 mentem; provocare: *M.* 616 mare; *H. O.* 155 mortem; pugnax: *Oe.* 321 ignis; rapax: *Pha.* 467, *H. O.* 107 fata rapacia; rebellare: *Oe.* 107 cinis; *A.* 138 pudor; refugere: *Oe.* 1003 lux; *A.* 417 mens; *A.* 915 animus; *H. O.* 766, *Pho.* 259 mors; repugnare: *M.* 294 repugnat precibus timor; telum: *A.* 477 sua quisque [ventus] tela mittit; tergum

dare: *Oe.* 86 haud est virile terga Fortunae dare; *Pho.* 190 malis dare terga; *A.* 228 quid terga vertis, anime? vincere: *H. F.* 420 non vincet fidem vis ulla nostram; *Tr.* 966 vultus; *Pha.* 184 furor; *Pha.* 357 cura; *Pha.* 981 libido; *M.* 75 decor; *M.* 437, *A.* 239 amor; *Th.* 656 quercus vincit nemus; *H. O.* 625 nec tota sitim Lydia vincit; *H. O.* 835 unda non vincit malum; *H. O.* 940 error; *H. O.* 1288 vincit faces solis glaciale iubar; *H. O.* 1429 sopor; *Oc.* 52 dolor; *Oc.* 213 vicit sapiens tamen obsequium coniugis altae pressusque dolor.

9. Law and politics. Metaphors from law and the courts are seen in asserere: *H. O.* 1303 non minus caelum mihi asserere potui; advocare: *Tr.* 613 nunc advoca astus; *M.* 562 vires et artes; *Pho.* 77 pectus (=audaciam); arbiter: *Pha.* 529 divisit agros arbiter lapis; audire (=obtemperare): *H. O.* 976 non audit arcus; foedus: *H. F.* 49 umbrarum; *M.* 335, 606 mundi; *Th.* 482 cum mari ventus fidem foedusque iungent; ius: *H. F.* 558 Stygis; *M.* 615 ponti; *Pha.* 417 Veneris; *Oe.* 25, *Oc.* 163 naturae; *Oe.* 249 praecipitis poli; *Pho.* 103 vitae ac necis; *Oc.* 383 liber animus et sui iuris; lex: *Pha.* 320 dari legem rudibus capillis; *Pha.* 804 coma nulla lege iacens; *Oe.* 371 nulla lex utero manet; *Oe.* 416 effusos sine lege crînes; *M.* 320 leges scribere ventis; *M.* 365 pontus patitur leges; *Oe.* 942 Naturae; *H. O.* 1574 ne leges astra conturbent; spondere: *H. O.* 1298 haec manus votum spopondit; *Oc.* 751 inferum sedes toros stabiles futuros spondet.

Crimes and punishment; compescere: *H. F.* 975 pectoris sani parum compesce dementem impetum; *Tr.* 349, *M.* 174 verba; *Pha.* 165 amoris flammas; *Pha.* 515 famem; *H. O.* 1374, 1674 lacrimas; *H. O.* 1427 voces; *H. O.* 1456 minas; *H. O.* 1832 fletus; constringere: *M.* 716 bruma nivali cuncta constrinxit gelu; cruciare: *A.* 131 maiora (passions) cruciant; custodire: *Oe.* 704 regna custodit metus; damnare: *Th.* 511 animis odia damnata excidant; *H. O.* 1715 Herculem hic dies damnabit; deprendere: *H. O.* 533 verba deprendit quies; vapulare: *A.* 93 turris pluvio vapulat Austro.

Civic and official life; ambitus: *M.* 400 hic dies, tanto petitus ambitu, tanto datus; convocare: *Pho.* 569 convocatus vocis et citharae sono . . . lapis; immunis: *H. F.* 957, *Th.* 49 caelum; *Pha.* 1054 solus immunis metu; *Oe.* 52 exitio; *Oc.* 414 vomere immunem prius sulcare terram. Metaphors found in expressions of commanding, ruling, etc. are not numerous, e.g. imperare: *Oe.* 897 falsis nimis imperat pinnis puer; *Th.* 919 nec satis menti imperat; imperium: *M.* 767 vocis imperio meae; parere: *Th.* 986 nolunt manus parere; *Oc.* 39 paruit liber diu Oceanus; regnare: *Pha.* 184 furor; *Pha.* 982 fraus; *Pha.* 1013 Corus; *Th.* 679 superstitio inferum in luce media regnat; *Oc.* 912 regnat mundo tristis Erinys.

To be included here are a considerable number of examples of words indicating actions so general that it is impossible to assign them to a definite sphere. Such expressions do not, of course, present the same vividness in

metaphorical application as do those above which yield readily to classification. Passing over such common verbs as negare, recusare, vetare, vocare, etc., which present little worthy of comment, note astringere: *M.* 145, *Oe.* 804 fidem; cadere: *H. F.* 201 virtus; *Tr.* 951 spiritus; *M.* 989 ira; *Th.* 573 minae saevi ferri; *Th.* 588 vires; *Th.* 1066, *H. O.* 1686 dolor; *H. O.* 355 in famulae locum regina cecidit; concutere: *Oe.* 576 nemus concussit horror; *Oe.* 833 non expedit concutere felicem statum; consurgere: *A.* 868 animus; descendere: *Pha.* 669 ad preces; devincire: *A.* 137 pudor; discutere: *Oe.* 793 metum; eradere: *Th.* 520 ex animo tumor; excidere: *M.* 561, 562, *H. O.* 367, 1332 (=to be forgotten); *Th.* 511 animis odia; *H. O.* 1446 dolor; excutere: *H. F.* 580 qui [iudices inferorum] veteres excutiunt reos; *H. O.* 1417 abeat excussus dolor; exurgere: *H. F.* 1157 virtus; *M.* 49 dolor; ferire: *Tr.* 1153 fortis animus omnium mentes ferit; *Pha.* 293 [Cupido] ignoto ferit igne pectus; *Pha.* 1125 levius ferit leviora deus; flectere: *A.* 335 carmen; frangere: *H. O.* 506 fluminis minas: incumbere: *M.* 902 in iras; infigere: *M.* 294 infixus timor; *A.* 723 flammas pectori; *Th.* 97 famem intimis medullis; ingerere: *M.* 132 funus; *M.* 236 flagitia; *M.* 461 supplicia; *Th.* 731 scelus sceleri; iubere: *M.* 337 pinus iussit pati verbera pontum; *Pha.* 535 iussa nec dominum pati terra; labi: *H. F.* 1250 domus; *Tr.* 696 mitius lapsos preme; labefacere: *Tr.* 950 mens; obruere: *H. F.* 1182, *M.* 207 quamvis sim clade miseranda obruta; *Tr.* 416 obruta atque eversa [Andromacha]; *A.* 151 scelus scelere; premere: *H. F.* 352 invidia; *H. F.* 436, *A.* 493 tenebrae; *H. F.* 736 suoque premitur exemplo nocens; *Tr.* 595 quos premis luctus, dolor; *Tr.* 1061 clades; *M.* 159, 242 fortuna; *M.* 462 ira; *Pha.* 520 somnus; *Pha.* 950 mala; *Th.* 929 strage malorum pressum; pulsare: *A.* 134 invidia pulsat pectus; quatere: *Th.* 239 imperi quassa est fides; recusare: *Pha.* 365 genae lucem recusant; *A.* 662 aerumnae socium recusant; *Th.* 532 squalor; *Pho.* 177 manus; relevare: *H. F.* 856 noctem; *Pha.* 337 flammam (amoris); *Oe.* 184 mala; revocare: *H. F.* 841 sacrum revocat aestas; *H. O.* 1578 comam silvis revocabit aestas; *H. F.* 1212 revocata vice; *Oe.* 417 crines adducto revocare nodo; *Oe.* 821 memoriam revocat nota; *Th.* 576 pax urbi revocata; revolvere: *M.* 466, *Oe.* 864, *A.* 164 animus; *Th.* 419 in metus revolvor; sublabi: *Oe.* 818 memoria; subruere: *Pha.* 775 tempus te subruit; surgere: *Tr.* 1022 animi; *Th.* 944 dolor; torquere: *Pha.* 442, *A.* 51, *H. O.* 1170, 1276 me torquet (=cruciat); *A.* 420 dubia plus torquent mala; *Th.* 424 consilium; transcendere: *Tr.* 213 annos; *Tr.* 702 aetate avum; *Th.* 912 vota transcendi; versare: *H. F.* 111 me versate [Furiae]; *M.* 393 scelus; *A.* 126 tacita versas (=tecum reputes); vexare: *A.* 63 animos nova tempestas; *H. O.* 712 ita mens vexatur; vincire: *Tr.* 624 vinctus frigido sanguis gelu; *Pho.* 39 pestifero amore; volutare: *H. F.* 1083 corde volutat somnia; volvere: *Tr.* 387 saecula; *Oe.* 561 carmen magicum; *Oe.* 923 minas.

Next to be discussed are metaphors derived from the realm of nature, which, to Seneca, as to the ancients in general, was much less suggestive than human nature, its characteristics and activities:

1. The animal kingdom; domestic animals offer a considerable number of examples, as domare: *H. F.* 33 quicquid tellus creat . . . domitum est; *H. F.* 749 impios supplicia domant; *H. F.* 774 navitam conto domat; *H. F.* 888 labor; *Tr.* 419 hic [Astyanax] meos animos domat; *Pha.* 307 domuit profundum; *Pha.* 413 animum doma; *M.* 2 domituram freta ratem; *M.* 506 pectus doma; *A.* 957 [Electra] domita malo; *A.* 1000 virginem carcer domet; *Th.* 364 non strictus domuit chalybs; *H. O.* 276 flammas; *H. O.* 1374, *Pho.* 78 aerumnas; *H. O.* 1388 mentem clamor domaret; *Pho.* 307 [me] indomitum domas; *Oc.* 839 [turba] domanda est iugo; dominatrix: *Pha.* 85 vasti Creta freti; domitor: *A.* 76 curarum somnus; domitrix: *Tr.* 819 maris vasti Iolcos; grex: *H. F.* 10 gregem exerunt Atlantides; *H. F.* 203, 507, 1037, 1149, *Tr.* 32, 959, *H. O.* 1850 [liberorum]; *H. F.* 478 virginum; *Tr.* 138 regum; *M.* 96 Pleiadum; *A.* 640, *Pho.* 543 [hominum]: *A.* 701 [fratrum]; *Pho.* 575 [captivorum]; immugire: *Pha.* 1026 mare; *Oe.* 383 ignis; *Th.* 681 specus; incubare: *Pha.* 99 dolor; *Pha.* 268 furor; *Pha.* 1280 tellus; *Oe.* 47 vapor; *Th.* 155 arbor; *Th.* 401 mors; *Th.* 571 vigil; indomitus; *H. F.* 39 virtus; *Pha.* 187 flammis indomitis; *A.* 604 bellum; *A.* 964 verba; iugare: *H. F.* 852, *Tr.* 362 virgines; iugum: *H. F.* 1019, *Pha.* 135, 576, *M.* 442, *A.* 134 [of the slavery of love]; iugum [of servitium in general]: *H. F.* 267, 432, *Tr.* 147[b], 338, 747, 773, 910, *Oc.* 41, 250, 839; *Pha.* 434 stirpis geminae iugum [= filii]; mugire: *H. F.* 521, *Oe.* 173, *Th.* 262 solum; *Th.* 1064 fibras; mugitus: *Tr.* 171 terra mugitu fremens; *H. O.* 1475 templa; remugire: *Th.* 676 latratu nemus remugit.

Examples from wild animals do not take a wide range; fera: *Th.* 491 (of Thyestes and his sons) plagis tenetur; ferus: used very frequently of persons, *H. F.* 518, 1280, *Tr.* 23, 413, 981, 1087, 1107, *M.* 638, *Pha.* 240, 272, *Oe.* 90, 597, 864, *Th.* 546, 582, 629, 721, *H. O.* 144, 1204, 1900, *Pho.* 582, *Oc.* 238, 609, 680, 959; ferus referring to things occurs: *H. F.* 43 iura; *H. F.* 558 Styx; *H. F.* 1118 tergum; *H. F.* 1226, *Pha.* 414, *Th.* 85, *Pho.* 140 pectus; *Tr.* 247 Priami natam ferum mactare credis? *Tr.* 1057 scelus; *Pha.* 641 ignis; *A.* 208 ensis; *A.* 599 acies; *A.* 707 vultus; *Th.* 136 impetus; *Th.* 150 daps; *Th.* 959 tempestas; *H. O.* 1389 clangor; *Oc.* 88 corda; *Oc.* 376, 525 vulnera; *Oc.* 423 mores; *Oc.* 689 tela; *Oc.* 799 facta; *Oc.* 806 bella; *Oc.* 920 caedem; *Oc.* 942[b] facinus; inhiare: *H. F.* 167 gazis inhians pauper; leo (of Agamemnon) and lea (of Clytemnestra): *A.* 738-40 iacet ignobile sub dente Marmaricus leo, | morsus cruentos passus audacis leae. Metaphors from the flight of birds are: praepes: *Pha.* 1061 praepeti cursu evolat [monstrum]; volare: *Tr.* 386 sidera; *Pha.* 1141 hora; *H. O.* 1440 tenebrae; volitare: *Pho.* 547 proceres; volucer: *H. F.* 179[b] dies; *H. F.* 750 rota; *H. O.* 139 Inachus [flumen]; *Pho.* 421 ventus.

2. The vegetable kingdom; flos: *M.* 226 Graeciae florem inclitum (=Argonautae); *Pha.* 620 iuventae flore primaevo; *Pho.* 185 habitum regni flore pollentem; *Oc.* 550 decoris; florere: *H. F.* 305 pater; *Pha.* 436 domus; *H. O.* 1780 natus; fructus: *H. F.* 655, 1253 laborum; *H. F.* 1257 fructum tui (=gaudium iterum Herculem tangendi et aspectandi); *Tr.* 422 malorum; *M.* 563 scelerum; *Pha.* 872 leti; *Th.* 906 operis; praecox: *Pho.* 250 letum; radix: *A.* 389 [Delos] fixa radice; semen: *M.* 835 flammae; *Pho.* 279 cladis futurae; viridis: *Oe.* 297 sanguis; *Oe.* 775 aevum; virga: *Tr.* 541 [Astyanax] tenera caeso virga de trunco.

3. The elements, weather, night, heavenly bodies, etc. Frequent are metaphors from fire, heat, and light; accendere: *M.* 672 dolor accendit; *Th.* 165 famem; *Oc.* 154 facem (=amorem); *Oc.* 822 faces [belli]; aestuare: *M.* 390 Medea; aestus: *H. O.* 275 pectoris sani parum; ardere: *Tr.* 280 hostis; *M.* 582 coniunx; *Pha.* 102 malum; *Pha.* 309 obscuri dea clara mundi; *Oe.* 958 genae; *A.* 119 virgo; *Th.* 253 pectus; *H. O.* 370 in illas arsit Alcides; *Oc.* 50 maritus; *Oc.* 332 ira; ardor: *A.* 177 (of love); so *H. O.* 1845, *Oc.* 54, 189; calere: *Pha.* 191, *H. O.* 377 (of love): calor: *Pha.* 292, *Oc.* 561 (of amor); exardescere: *Th.* 171 sanguis; extinguere: *H. F.* 1240 pudor; *Pha.* 131, 292, *H. O.* 557, *Oc.* 565 (of passion); *A.* 723 (of prophetic frenzy); *Oc.* 608 odia; *Oc.* 822 faces (irae); *Oc.* 830 iram; exurere: *A.* 19 siti; *A.* 132 flammae exurunt cor meum; *A.* 665 curae; fax: *H. F.* 38, *Pha.* 379, *Th.* 836, *H. O.* 1288 (of the sun); *Pha.* 681, *Th.* 1089, *H. O.* 325, 880, 1144, 1913, 1914 (of lightning); *Pha.* 188, *A.* 119, 136, *H. O.* 370, 377, 556, *Oc.* 50, 153 (of love); *Th.* 171 sanguis igneis exarsit facibus; *Oc.* 232 cometam pandere infestam facem; *Oc.* 822 non cruor civilis accensas faces extinguit; flamma: *Pha.* 120 quis iuvare Daedalus flammas queat? also of passion: *Pha.* 131, 165, 291, 337, 359, 361, *A.* 132, *H. O.* 276, 310, *Oc.* 539, 808; *Pha.* 1040 hinc flammam vomunt oculi; *Th.* 99 (of thirst); flammare: *Tr.* 303 flammatum pectus; *M.* 387 flammata facies; fervere: *H. F.* 946 ira; *M.* 952 odium; *H. O.* 435 perage dum fervet manus; *Pho.* 352 dolor; fervidus: *M.* 558 mens; *Pho.* 411 iuvenes; *Oc.* 446 adolescentia; *Oc.* 813 Cupido; flagrare: *M.* 858 genae; *Th.* 98 cor; *Oc.* 50 maritus flagrat; *Oc.* 132 odio nostri flagrat; fulgor: *Tr.* 272 vano fulgore tectum nomen; *Oc.* 34 fulgore primo captus quisquis; ignis: *M.* 591 (of love); also *Pha.* 173, 191, 293, 330,[b] 338, 355, 415, *H. O.* 311, 378, *Oc.* 808; *Pha.* 364 erumpit oculis ignis; *Pha.* 1269 facies igne sidereo nitens; *Oe.* 958 minaces igne genae; igneus: *H. F.* 218 oculos; *H. F.* 1022 vultu; inardescere: *H. O.* 251 genae; incendere: *A.* 189 amore; *Th.* 98 siti; *Oc.* 265 ira; inflammare: *Pha.* 486 avarae mentis inflammat furor; *H. O.* 358 fortuna amorem peior inflammat; lucere: *Pha.* 743 forma; *Pha.* 798 facies; lux: *H. F.* 1258 (of life); also *Tr.* 939, *H. O.* 1768, *Pho.* 248, *Oc.* 18, 20, 243, 336; percalere: *Th.* 170 sanguis; perurere: *M.* 547 perusti pectoris curis; *Th.* 99 perustis flamma visceribus; torrere: *Pha.* 187 [Amor] flammis torret Iovem; *Pha.* 640 pectus insanum

vapor amorque torret; urere: *A.* 83 superbos urit Erinys; *H. O.* 620 pectus; *Pho.* 560 armis uris infestis solum; *Oc.* 792 hic urit animos pertinax favor.

Air, wind, cloud, etc.; aura: *H. F.* 171, *Pha.* 488 (of popular favor); *H. O.* 695 nec magna meas aura phaselos (of life) iubeat scindere pontum; flatus: *A.* 247 superba et impotens flatu nimis Fortuna; *Oc.* 879 favor, qui cum flatu vela secundo | ratis implevit; nubilus: *H. F.* 620 tristi silentem nubilo domum; *Th.* 934 nubila saevi fati pelle; procella: *A.* 594 Fortunae; *Th.* 997 omnis in vile hoc caput abeat; *H. O.* 1562 minus in procellis in tuas urbes licuisse fatis; tempestas: *A.* 63 vexatque animos nova tempestas; turbo: *A.* 197 rerum; *Th.* 622 res deus nostras celeri citatas turbine versat.

Water and fluids; aestuare: *M.* 390 (of Medea); *H. O.* 1339 (of Hercules); affundere: *Tr.* 1076 adfusa ducum plebisque turba; *Oe.* 71 adfusus aris tendo manus; *Pho.* 475 affusa totum corpus amplexu tegam; aspargere: *H. F.* 135 aspersa die dumeta; diffundere: *Tr.* 1166 vela; *Oe.* 544 arbor diffusa ramos; effundere: *H. F.* 472, *Oe.* 416 crines; *M.* 554 effudit dolor verba; *Oe.* 403 comam; *A.* 253 effusa turba; *A.* 584 modos; *A.* 786 ista vates corpus effusa; *Th.*905 verba; *Pho.* 142 animam; *Oc.* 607 spiritum; emergere: *H. F.* 276, 279 (of the lower world); *Oe.* 609 emergit solo; *Oc.* 134 umbris; exundare: *H. F.* 911, *Pha.* 103 vapor; *M.* 392 furor; *Oe.* 924 dolor; *H. O* 1751 ignis; effluere: *Tr.* 396 spiritus; *Pha.* 451 vitae dies; *Th.* 537 dona fortunae; fluctus: *H. F.* 1093 animi; *M.* 392 se fluctus (=furor) franget; *A.* 138 fluctibus (of feeling) variis agor; *A.* 143 fluctibus dedimus ratem; *Th.* 36 fluctu regnum casus assiduo ferat; fluctuare: *H. F.* 320 harenae; *H. F.* 699 seges; *Tr.* 657, *A.* 109 (of resolution); *M.* 943 cor; *Oe.* 313 fumus; fluere: *Tr.* 85 capilli; *Pha.* 205 quisquis fluit luxu: *Pha.* 491 opes; *A.* 895 sinus; *Th.* 236 malum; *Th.* 397 aetas; fluidus: *Oe.* 423 syrma; fundere: *H. F.* 1058 radios; *Tr.* 131 fletus; *Tr.* 468, *Oe.* 439[a], *A.* 314, *Oc.* 745 comas; *M.* 113 convicia; *M.* 793[b] lucem; *Oe.* 155 umbras; *Oe.* 311 ignis; *Oe.* 572 verba; *A.* 444 fusus transtris miles; *Oc.* 923 murmur; influere: *Th.* 536 fortuna; infundere: *M.* 946 infusos coniungite artus; *Pha.* 154 lumen; *Oe.* 499 infusis humero capillis; mergere: *H. F.* 422 mersus inferis coniunx; also of the lower world *H. F.* 674, *Tr.* 197, *Pha.* 220, *Oc.* 327; *M.* 877 mergat diem Hesperus; *Oe.* 798 timor; *Oe.* 924 dolor; perfundere: *Pha.* 394 colla perfundant comae; *Pha.* 802 illum caesaries perfundens; *Oe.* 553 palla perfundit pedes; *Oe.* 1000 atra nube perfundit caput; spargere: *H. F.* 20 tellus sparsa nuribus; *Tr.* 345 ex Achille, genere qui mundum suo | sparsus per omne caelitum regnum tenet; *Oe.* 278 qua se spargit in campos via; *A.* 94 nemus spargens umbras; *A.* 465 nox caelum sparserat stellis; suffundere: *H. O.* 1405 igne suffuso; undare: *Tr.* 20 undante fumo.

The weather; imber: *Tr.* 966 subitus e vultu cadit; also of tears *Oe.* 953, 978, *Th.* 950; *Oe.* 349 maculantur ictus imbre (of blood); so *Oe.* 978 rigat ora foedus imber; *Oc.* 207 [divum pater] aureus idem fluxit in imbri; rigere: *Tr.* 417 [Andromacha] rigens sine sensu; *M.* 854, *H. O.* 170 vultus;

Pha. 413 animus; *Oe.* 187[a], *A.* 715 oculi; *Th.* 304 vir; *Th.* 634 metu corpus rigens; ros: *Pha.* 382 assiduo genae rore irrigantur; tempestas: *A.* 63 vexat animos.

Night furnishes the following: *H. F.* 50 nocte discussa (of the lower world); so *H. F.* 282 quicquid atra nocte possessum latet; *H. F.* 1076 longam discere noctem (of death); so *Pho.* 248 quosdam nox occupavit; *M.* 464 saxo noctis aeternae, and *A.* 999 nocte tenebrosi specus (darkness of prison); *Oe.* 549 and *Th.* 678 (of a dark place); *Oe.* 977 thalamis digna nox, and *Pho.* 144 alta nox (of blindness). Of the heavenly bodies used figuratively the only example noted is sidus: *Pha.* 1174 oculi nostrum sidus; *Oc.* 168 modo sidus orbis [Britannicus].

4. Mountains; angustus: *M.* 292 nullum ad nocendum tempus angustum est malis; *M.* 1011 nimium est dolori numerus angustus meo; praeceps: *H. F.* 180, *H. O.* 1095 annus; *M.* 220 fortuna; *Pha.* 179 vadit animus in praeceps sciens; *Pha.* 262 praecipiti perire leto; *Pha.* 541 ira; *Pha.* 824 furor; *A.* 58 Fortuna in praecipiti dubioque locas nimis excelsos; *A.* 71 praecipites regum casus; *A.* 78 arces scelus dedit in praeceps; *A.* 154 in malis praeceps via; *A.* 461 dies; *Th.* 352 quem numquam stabilis favor vulgi praecipitis movet.

2. Synecdoche

As seen above, metaphor increases the copiousness of language by giving name, character, and vividness to ideas and things, a result which, except for the transfer of meaning involved, would in many cases be difficult, if not impossible. The end served by synecdoche is to give variety to language by naming the part or accompaniment of an object which is deemed significant for the purpose of the writer or speaker.[7]

1. Part for the whole;[8] aether for caelum: *H. F.* 3, 959, 1055, 1104, *Tr.* 113, *M.* 310, 757, 1026, *Pha.* 420, 501, 675, 965, *Oe.* 632, *A.* 727, *Th.* 698, 990, *H. O.* 148, 1121, 1438, 1764, *Oc.* 390; axis for currus: *H. O.* 678 patrioque puer constitit axe; *H. O.* 1387, 1443 Phoebeus axis; caput for a

[7] Cf. Donatus on Ter. *Andr.* 261: *et pars pro toto ponenda est, quae aut eminet ex toto aut maioris pretii est ad id quod agitur.* That synecdoche is based on a division into parts is clear from Quint. 8, 6, 19: *variare sermonem potest, ut ex uno plures intellegamus, parte totum, specie genus, praecedentibus sequentia, vel omnia haec contra; Gram. Latini,* 1, 274, 15; *Rhet. Gr.* 3, 173, 28; Cic. *De Orat.* 3, 42, 168. Auct. ad Her. 4, 33, 44 employs the term *intellectio,* but his definition is practically the same as that of other writers cited.

[8] A very large number of examples of the collective singular, or of the singular for the plural, occur, of which only a few instances—the most noteworthy—will be cited, as *ales: Oe.* 605. *H. O.* 1889; *Arabs: Pha.* 67, *H. O.* 793; *culmus: Oe.* 51; *dens: Th.* 736; *eques: Th.* 185, 603; *fibra: A.* 807; *fluctus: Oe.* 603; *Garama(n)s: Pha.* 68, *H. O.* 1106; *genu: Oe.* 289; *homo: H. O.* 176; *lacrima: H. O.* 1274; *leo: Oe.* 150; *manus: A.* 438; *miles: Oe.* 114; *pinna: H. O.* 1890; *piscis: A.* 451; *rates: Tr.* 353; *Sarmata: Pha.* 71, *H. O.* 158; *serpens: H. F.* 795; *Stymphalis: A.* 850, *H. O.* 17; *ungula: Pha.* 306.

person, or as the most conspicuous part of the body: *H. F.* 1334 o fidum caput; *M.* 465 ingratum; *Pha.* 677 sidereum [of Titan]; *Phq.* 1020 novum tellus caput ostendit astris; *Oe.* 291 sacrate divis, proximum Phoebo caput; *A.* 163 lustrale classi Doricae peperi caput; *A.* 953 impium atque audax; *Th.* 712 Atreus capita devota impiae speculatur irae. So caput is used with various attributes in execrations, as *H. F.* 920 utinam cruore capitis invisi deis libare possem; *Th.* 188 invisum caput; *M.* 1005, *Th.* 153 noxium; *Pha.* 1280 impium; *Th.* 244 dirum; *Oe.* 521, *Th.* 996, *A.* 231 vile; *Pho.* 7 nefandum; *H. O.* 1330 infelix; *H. O.* 1974 superbum; carina for navis: *Tr.* 1030, *M.* 362, 607, 623, 665, *H. O.* 1551; cervix for corpus: *H. O.* 374 illa cervix spolia deposuit ferae; columna for domo columnis sustenta; *Pha.* 496 mille non quaerit tegi dives columnis; dextra (all accomplishing agent) for a person: *H. F.* 519 impiam regis feri compesce dextram; *H. F.* 1011, 1197, 1272, *Tr.* 117, 119, 328, *M.* 645, *Pha.* 60, 555, *Oe.* 257, 1002, *Th.* 147, *H. O.* 29, 901, 932, 988, 1001, 1217, 1458, 1476, 1656, 1894, 1937; fastigia for porta: *Pha.* 384 patescunt regiae fastigia; fretum for mare: frequent in all the plays, but note *H. F.* 535, 763, 931, *Tr.* 11, 71, 226, *M.* 57, 454, *Pha.* 85, 945, 1159, *Oe.* 898, *A.* 221, 473, 560, *H. O.* 1583, *Pho.* 24, *Oc.* 706; hora for tempus: *H. F.* 842 cum longae redit hora nocti crescere; *Pha.* 1142, *Th.* 598, 794; iugum for currus: *Tr.* 439 clarumque septem verterant stellae iugum; *M.* 34 loris tribue moderari iuga; *H. O.* 489 Titan mergit Oceano iugum; latus for the entire person: *Pha.* 425 nullo latus [i.e. Hippolytum] comitante; *Oe.* 777 turba regium cinxit latus; limen for porta: *H. F.* 47, 617, *Tr.* 403, 723, *M.* 22,[b] *A.* 285, *H. O.* 606, 609, *Oc.* 625; lingua for homo loquax: *Th.* 92 ingenti licet taxata poena lingua crucietur loquax; manus (all accomplishing agent) for a person: *H. F.* 487 nec unus una Geryon victus manu; *H. F.* 247, 738, 740, 914, 1034, 1196, 1342, *Tr.* 218, 309, 654, 740, *M.* 128, 366, 701, 901, 908, 952, 987, 1009, *Pha.* 458, 927, *Oe.* 15, 662, 806, 986, *A.* 118, 971, *Th.* 518, *H. O.* 26, 571, 669, *Pho.* 428, 567; moenia for urbs: *Pha.* 485, *A.* 651, *H. O.* 140, *Pho.* 540, 580; murus for urbs: *Pho.* 445 iuventus ab Inachio venit animosa muro; niveus lapis for earrings: *Pha.* 391 nec niveus lapis deducat aures; nodus for clava: *H. O.* 1661 hic nodus, nulla quem cepit manus; polus for caelum: *H. F.* 72, 822, 943, 963, 1205, *Tr.* 354, *M.* 30, 601, *Pha.* 663, 785, 903, *Oe.* 249, 316, *A.* 55, *Th.* 49, 825, 886, 1086, *H. O.* 849, 1110, 1133, 1138, 1150, 1275, 1362, 1940, *Pho.* 431, *Oc.* 223, 396, 556, 715; plectrum for lyra: *Pha.* 297 posito plectro impari tauros calamo vocavit; puppis for navis: *H. F.* 324, 676, 769, 775, *Tr.* 366, 919, 1179, *Pha.* 183, *A.* 430, 506, *H. O.* 84, 108, 115, 694, 839, 1556, 1950, 1964, *Oc.* 324, 519, 601, 971; rota for currus; *Pha.* 1097 celeres membra provolvunt rotae; *H. O.* 1022 flammeam Phoebi rotam; *H. O.* 1839 dies utrumque clara spectat Oceanum rota; tectum for domus; *H. F.* 366, 846, 1007, *Tr.* 826, *M.* 380, 578, *Pha.* 208, 211, 1154, *Oe.* 258, 918, *A.* 613, *Th.* 404, 908, 1010, *H. O.* 224, 646, *Pho.* 322, 566, *Oc.* 422, 732, 780; unda

for aqua: *Tr.* 847, *M.* 649, 667, 745, 887, 889, *Pha.* 513, *Oe.* 43, 760, *A.* 558, 572, *Th.* 117, 667, *H. O.* 507, 835, 944, *Oc.* 223, 345, 357; unda for flumen: *H. F.* 185, *M.* 805, *Pha.* 1202, *Oe.* 163, *A.* 755; unda for mare: *H. F.* 600, *M.* 481, *Pha.* 336, 750, 1040, 1211, *A.* 554, *Th.* 850, *H. O.* 662; vadum for mare: *Tr.* 177, 1122, *Pha.* 183, *Th.* 113; vadum for flumen: *H. F.* 716, *Tr.* 187, *M.* 727, 762, *Pha.* 1227, *H. O.* 508, 1950, *Pho.* 116, 604, *H. O.* 503; vomer for aratrum: *Oe.* 722 quam [vaccam] non flexerat vomer; *H. O.* 633 presso vomere; *Oc.* 414 vomere immunem sulcare terram; zmaragdus for anulus: *Pha.* 318 passus aptari digitis zmaragdos.

2. Whole for a part;[9] colus for lana: *H. O.* 668 quaelibet herbae tinxere colus; *H. O.* 1084 consumptos iterum deae supplent Eurydices colus; currus for equos: *H. F.* 1169 vindicas currus truces Thracis cruenti; animals or men for their blood, e.g. draco: *H. F.* 455 primus sagittas imbuit Phoebi draco; Polyxene: *Tr.* 196 Pyrrhi manu mactetur et tumulum riget; *Tr.* 287 virgo tumuloque donum detur et cineres riget; populus: *H. O.* 1871 populisque madens ponere ferrum; populus, dominus, reus, etc. for the lot on which names are written: *H. F.* 191 recipit populos urna citatos; *Tr.* 974 versata dominos urna captivis dedit; *A.* 24 urna versat reos; fons for aqua: *M.* 651 perarate pontum fonte timendo; *Pha.* 520 quam iuvat nuda manu captasse fontem; flumen bibere, potare, etc. for animals or inhabitants who dwell nearby: *Tr.* 9 qui frigidum Tanain bibit; *M.* 373 Indus gelidum potat Araxen, Albin Persae Rhenumque bibunt; *Pha.* 58 fera quae gelidum potat Araxen; *Oe.* 427 qui bibit Gangen niveumque quisquis frangit Araxen; *A.* 318 quaeque [stirps] Erasini gelidos fontes, | quaeque Eurotan, | quaeque bibis Ismenon; *Pho.* 127 quisquis Eurotan bibis; trees for their leaves or branches, as fagus: *Pha.* 510 tremunt veteresque fagi; ilex: *Oe.* 530 lucus ilicibus niger; laurus: *A.* 313 laurum quatiens; *A.* 588 Phoebas entheas laurus quatit; *A.* 779 victrice lauru cinctus; *Th.* 54 lauro fores laetae virescunt; ornus: *Pha.* 509 orni ventis lene percussae; populus: *H. F.* 894 comas dilecta tege populo; *H. O.* 578 populo cinctus comam; *H. O.* 789 populo horrentem comam; taxus: *Oe.* 555 mortifera canam taxus adstringit comam; hydra for its poison: *H. F.* 46 armatus venit leone et hydra; *H. O.* 1360 errare visceribus hydram; leo for pellis: *H. F.* 46, 465 cuius ex umeris leo excidit; so nebris: *Oe.* 438 nebride sacra praecincta latus; mons Haemus for its snow: *M.* 591 tabuit; mons Oeta for the funeral pyre upon it: *M.* 639 vivus ardenti recubans in Oeta; nemus for ligna:

[9] Disregarded here (although in some cases involving synecdoche or metonomy) are the numerous examples in which the plural is used for special effect (i.e. to bring out the many parts or elements of an object, or to add dignity, *pluralis maiesticus*), not to indicate more things of the same kind. For an excellent treatment, see Maas, *Studien zum poetischen Plural bei den Römern, Archiv. für lat. Lex. und Gram.* 12 (1902) pp. 479-550. An exhaustive study of the so-called poetic plural in Greek has been made by Witte, *Singular und Plural*, Leipzig, 1907, pp. 1-270.

H. F. 1216 acervans nemore congesto aggerem; nemus for tops of trees: *Tr.* 543 virga reddit caelo nemus; silva for trees, logs, branches, etc.: *H. F.* 506 congerite silvas; *Th.* 168 rapitur silva mobilis; *H. O.* 1637 aggeritur omnis silva; *H. O.* 1640 complet rogum populea silva; terga for pellis: *Pha.* 327 deiecta feri terga leonis.

To be included here is the use of a definite number for an indefinite one, e.g. centum: *Tr.* 820 urbibus centum spatiosa Crete; *Tr.* 1020 centum rura qui scindunt opulenta bubus; *H. O.* 27 taurusque populis horridus centum pavor; *H. O.* 606 centum limina; *H. O.* 1193 centum anguibus vallatus; centena: *H. F.* 300 centena tauri colla; *Pha.* 150 populisque reddit iura centenis; *Pha.* 500 centena colla; mille: *Tr.* 1030 mille carinas; *Pha.* 551 mille formas mortis; *Pha.* 497 mille tegi columnis; *H. O.* 303, 1360, 1388 mille ferae; *H. O.* 635 mille coloni; *Pho.* 153 mille ad hanc [mortem] aditus; millesimus: *A.* 455 millesimam ambit et lustrat ratem.

The "plural of modesty," the first person plural instead of the first singular, is extremely common in the tragedies,[10] especially in the use of nos and noster for ego and meus. Examples are nos: *Th.* 18 nos [Tantali umbra] quoque tremamus; nostri: *H. F.* 1203 genitor, oblite nostri [Herculis]; *M.* 556, *Oc.* 132, 261, 494, 648; nobis: *M.* 276 illi Pelia, non nobis [Medea] iacet; *M.* 570, *Pha.* 595, 1239, *Oe.* 17, 352, *H. O.* 60, 511, 521, 870, 1176, 1297, 1486; nos: *H. F.* 115, 1182, *Oe.* 28 aliquid in nos [Oedipus] fata moliri parant; *Oe.* 107, *A.* 180, 234, *Th.* 323 per nos [Atreus] odia se nostra explicent; *Oc.* 530, 823, 961; nobis: *H. O.* 387 quicquid in nobis [Deianira] fuit; *H. O.* 1496, 1966; noster; *H. F.* 99 hoc ministro noster [Iunonis] utatur dolor; *H. F.* 944, 1302, *M.* 216, 554, 808, 908, *Pha.* 893, *Th.* 91, 532, *Pho.* 27, 154, *Oc.* 55, 613; nostra: *H. F.* 348, 914, 1159, 1341, *Tr.* 117, 119, 309, *M.* 1003, *Pha.* 262, *Oe.* 88, 697, *H. O.* 203, 385, 571, 1026, 1148, *Oc.* 226, 257, 267, 451, 674, 860; nostrum: *H. F.* 1199, 1200, *Pha.* 1174 oculique nostrum [Phaedrae] sidus; nostri: *H. F.* 309 socia nostri [Amphitryonis]

[10] This construction, which seems to appear first in Cicero, is influenced, at least in part, by metrical convenience, since the singular and plural are sometimes used side by side without apparent distinction. Its extensive use in Seneca,and in literature generally is undoubtedly due to the influence of rhetoric; note the following: *H. F.* 114 *inveni diem, invisa quo nos Herculis virtus invet; H. F.* 347-49 *ducet e genere inclito novitas colorem nostra. non equidem reor fore ut recuset ac meos spernat toros; H. F.* 420 *non vincet fidem vis ulla nostram. moriar, Alcida, tua; Pha.* 594 *magna pars sceleris mei olim peracta est; serus est nobis pudor; Oe.* 17 *hoc me Delphicae laurus monent, aliudque nobis maius indicunt scelus; Th.* 525 *oculisque nostris parce et ornatus cape pares meis; H. O.* 995 *dextera sternar tua, sed mente nostra; H. O.* 1249 *pestis viscere in nostro—quid me petis? Pho.* 27 *est alius istis noster in silvis locus, qui me reposcit; Oc.* 570 *hic mihi iugales praeferat taedas deus iungatque nostris igne Poppaeam toris.* Less common is the use of the verb in the "plural of modesty" construction, alone as in *H. F.* 354, *Tr.* 642, or with singular and plural side by side without distinction of meaning, as in *Pha.* 425 ff. *quid dubitas? . . . trepidamus? Pha.* 595 *amavimus nefanda. si coepta exsequor*, etc.; *Oe.* 29 ff. *lues mihi parcit uni? cui reservamur malo?* In *Tr.* 568-70 a singular subject is continued by a plural verb: *non facile est tibi decipere Ulixen; vicimus* [i.e. *Ulixes vicit*].

sanguinis; *Tr.* 83, 313, *Pha.* 894, *Oe.* 769, *Th.* 235, *H. O.* 1894, *Oc.* 76, 820 nostrae: *Oe.* 210 germane nostrae [Oedipi] coniugis; *A.* 22, *Pho.* 9, 123; nostri: *H. F.* 1247, *M.* 28, 142, *Oe.* 811, *Oc.* 834, *Oc.* 876 pectoris nostri [Neronis] timor; nostro: *Pha.* 225 veniam ille amori forsitan nostro dabit; *Oe.* 846; nostro: *H. F.* 497 solita nostro fata coniugio date; *Oe.* 267, *Pho.* 157; nostrum: *Tr.* 957 nostrum sanguinem tumulus sitit; *Oc.* 462; nostram: *H. F.* 421, *M.* 242, *Th.* 277, *Pho.* 51, *Oc.* 532, 830, 836; nostrum: *H. F.* 645 votum secundet qui potest nostrum deus; nostro: *H. F.* 1273, *Tr.* 798, *H. O.* 345, *Pho.* 357; nostra: *H. F.* 34, 402, *Pha.* 927, *Oe.* 692, *Th.* 18, *H. O.* 996, 1499, *Oc.* 174; nostro: *H. F.* 430, *Oe.* 765, *Th.* 334, *H. O.* 1249; nostrae: *Pha.* 880 lacrimae nonne te nostrae movent? nostra: *Th.* 323 per nos odia se nostra explicent; *H. O.* 1472, *Oc.* 101; nostris (masc.): *Tr.* 195, *Pha.* 123, *Th.* 7, 525, *Oc.* 571, 853, 915; (fem.): *Oe.* 268, *Th.* 1072, *Oc.* 599, 652; (neu.) *H. F.* 1338, *A.* 663; nostros: *H. F.* 956 inferna nostros regna sensere impetus; *H. F.* 1231, *Tr.* 443, *M.* 187, *Pha.* 610, *Oe.* 690, *H. O.* 398, 942, 1386, 1393, 1721, 1802, *Oc.* 735; nostras: *H. F.* 345, 615, *M.* 414, *Th.* 494, *H. O.* 45, 178, 313, 1436, *Pho.* 263; nostra: *H. F.* 254, 501, 1196, 1231, *Tr.* 193, 526, *M.* 575, *Pha.* 662, *Th.* 333, *H. O.* 486, *Oc.* 184; nostris (masc.): *M.* 769; (fem.): *H. O.* 1462; (neu.): *H. O.* 1367, *Oc.* 902.

3. Species for the genus; avus for atavus: *H. F.* 339 nobiles non sunt mihi avi; *Th.* 1014 si quid infra Tartara est avosque nostros; cohors (properly of the army) for an entire company of any kind: *M.* 214 armata cohors inclusa ripis vidua Thermodontiis; *Oe.* 432 Bassaridum cohors; *Oe.* 586 saeva prosiluit cohors [fratres dente Dircaeo sati]; *Th.* 250 dira Furiarum cohors; domus for domicilum: *Tr.* 66 fatalis Ide, iudicis diri domus; *H. O.* 203 cum silva domus nostra feretur; *H. O.* 1633 volucres—quaeruntque lassis garrulae pinnis domus; populus for multitudo: *H. F.* 838 quantus incedit populus per urbes | ad novi ludos avidus theatri; *Tr.* 1009 dulce maerenti populus dolentum; *Tr.* 1120, *Oe.* 396, 874, *A.* 181, *Th.* 188, 411, *H. O.* 1810, 1816; turma (properly of the army) for an entire company of any kind: *A.* 642 ducunt turmas, haec femineas, ille viriles.

4. Genus for the species. First to be noted are the names of certain general characteristics of animals for the animals themselves, as ales for vultur: *H. F.* 1207 ales avida—cur Promethei vacant scopuli? *A.* 18 ubi tondet ales avida fecundum iecur; *Oe.* 930, *Pho.* 318, *Oc.* 622; ales for hirundo: *A.* 673 quae tectis Bistonis ales residens; *H. O.* 192 Daulias ales; ales for avis in general: *Pha.* 473, 817, *Oe.* 605, *Th.* 1032, *H. O.* 204, 1047, 1813, 1889; bidens for ovis; *Oe.* 133; corniger for monster of the sea: *Pha.* 1081; cornipes for equus: *Pha.* 809; laniger for aries: *Oe.* 134; saetiger for aper: *M.* 644, *H. O.* 1888; sonipes for equus: *Pha.* 1002, 1082, *Oe.* 142, *A.* 630; volucris for avis, of general or special kind: *H. F.* 756, 1209, *M.* 628, *H. O.* 686, 1043, 1071, 1378, 1632, 1654, *Oc.* 412, 515. Belonging under the genus for the species are also fera for aper: *Tr.* 845; for cerva (cervus):

H. F. 222, *H. O.* 17, 1238; for leo: *H. O.* 374, 411; latex for aqua: *H. F.* 711, 753, *M.* 80, *Oe.* 196, *A.* 788, *Th.* 172, 766, *H. O.* 943, 1368, *Pho.* 221; for blood: *M.* 811; for wine: *Oe.* 492; liquor for aqua: *Th.* 107, *H. O.* 1039; for blood: *H. F.* 921; for tears: *Oe.* 955; lympha for aqua: *Oe.* 229 sancta fontis lympha Castalii stetit; pecus for aries: *M.* 983 spoliumque Colchi pecudis auratae tenent; pecudes for equi: *Pha.* 1088.

Belonging here also as a species of synecdoche is *antonomasia*, in which persons and places of mythological and historical association are referred to indirectly, by descriptive epithet or phrase.[11] Note such indirect references as Absyrtus: *M.* 131 nefandae virginis parvus comes; Agamemnon: *A.* 205 victor Asiae ferocis, ultor Europae; *A.* 1007 mille ductorem ducum; Amor; *Pha.* 193 sagitta certior missa puer; Ariadne: *H. F.* 18 puellae Gnosiacae; *Oe.* 489 relictam virginem; Argo: *M.* 336 Thessala pinus; Aries: *Tr.* 1035 gregis ductor radiante villo; Aurora: *Th.* 817 genetrix primae roscida lucis; Bacchus: *H. F.* 903 Lycurgi domitor et rubri maris; Cadmus: *Oe.* 713 Sidonio hospiti; Cassandra: *A.* 189 Phrygiae vatis; *A.* 255 famula veridici dei; Cerberus: *H. F.* 649 Tartareus canis; *H. F.* 783, *Pha.* 223 canis Stygius; Clytemnestra: *A.* 947 cruenta coniugis victrix sui; Corinthus: *Oe.* 282 bimaris Sisyphi terras; Creusa: *M.* 105 Aeoliam virginem; Cupido: *Pha.* 277 lascivus puer; *Pha.* 334 immitis puer; *H. O.* 539 deum invictum; *H. O.*543 aliger puer; Daedalus: *Pha.* 121 arte Mopsopia potens; Danaides: *H. F.* 498 cruentae regis Aegypti nurus; Delos: *H. F.* 15 mobilis tellus; Diana: *Tr.* 827 virgini divae; *Pha.* 406 regina nemorum; *Oe.* 762 nimium saevi diva pudoris; Diomedes: *H. F.* 227 regem pabulum armentis datum; Furiae: *Oe.* 161 turba sororum; *Oc.* 966 deas scelerum ultrices; Geryon: *H. F.* 232 pastor triformis litoris Tartesii; Hercules: *H. F.* 619 domitor orbis et Graium decus; *H. O.* 749 decus illud orbis atque praesidium unicum; Hymen: *M.* 110 thyrsigeri proles generosa Lyaei; Iuno: *A.* 805 sororem pollentis viri; Iuppiter (very frequent): *H. F.* 9 vector Europae; *Pha.* 466 ille maximus mundi parens; *Oc.* 228 caelitum rector; Medea: *Pha.* 697 Colchis noverca; *A.* 119 ardens impia virgo face; *H. O.* 950 Phasiaca coniunx; Neptunus: *Pha.* 1159 profundi saeve dominator freti; Octavia: *Oc.* 534 generata divo Claudiae gentis decus; Orpheus: *M.* ille vocali genitus Camena; Pallas: *Pha.* 109 adiudicatae praesidem terrae deam; Patroclus: *A.* 617 carus Pelidae nimium feroci; Phaethon: *M.* 599 ausus aeternos agitare currus iuvenis; Philomela: *H. F.* 149 Thracia paelex; Phoebus: *H. F.* 45 pastor Delius; *Oe.* 250 sereni maximum mundi

[11] Cf. *Rhet. Gr.* 3, 204, 23: ἀντονομασία ἐστὶ λέξις ἢ φράσις διὰ συνωνύμων ὀνομάτων τὸ κύριον παριστῶσα. Cf. *Gram. Latini*, 1, 273, 22: *est dictio per accidens proprium significans.* Auct. ad Her. 4, 31, 42 uses *pronominatio*, with about the same definition as above, while Quintilian 8, 6, 29 enlarges the term to include patronymics. *Antonomasia* occurs also in the orators, where we find *eversorem Karthaginis et Numantiae* for *Scipio*, *Africani nepotes* for *Gracchi*, etc. See also Periphrasis below p. 134.

decus; Priamus: *Tr.* 326 Hectoris pater; Procne: *A.* 673 tectis Bistonis ales residens; *H. O.* 192 Daulias ales; *H. O.* 953 Threicia coniunx; Proserpina: *H. F.* 1105 atri regina poli; Symplegades: *M.* 342 duo montes, claustra profundi; *M.* 610 scopulos vagantes; Sphinx: *Oe.* 589 avidum populi Pestis Ogygii malum; *Pho.* 131 saeva Thebarum lues; Tantalus: *H. O.* 1075 Phrygius senex; Troia: *Tr.* 478 arx illa pollens opibus et muris deum; *A.* 651 moenia divum fabricata manu; Ulixes: *Tr.* 518 dux Cephallanum; Venus: *Tr.* 921 victrix dea; *Pha.* 199 Erycina; *Pha.* 274 diva non miti generata ponto; *H. O.* 580 Amoris horridi matrem; Virginia: *Oc.* 297 virgo, dextra caesa parentis.

5. Adjectives properly used of a person are transferred to parts of the body; attonitus: *H. O.* 1129 fragor aures attonitas movet, i.e., the chorus is attonitus; avidus: *Tr.* 18 avidas victoris manus, i.e., the victor is avidus; *H. F.* 555 dentibus; *Th.* 2 ore; *H. O.* 1669 pectus; *Pho.* 423 pennis; caeca: *Pha.* 979 manu; *Pho.* 11 pedem; castus: *Pha.* 714 latus; conscius: *H. F.* 692 vultus; deceptus: *A.* 20, *Th.* 988 ore; enthea: *Oe.* 628 manu; ferox: *H. F.* 471 frontem; fortis: *Tr.* 466 manus; *Pha.* 1258 dextera; furibundus: *Tr.* 94, 940, *H. O.* 905 manus; ignobilis: *A.* 739 dente; impius: *H. F.* 444 cruore; *Pha.* 172 utero; *Pha.* 1197 pectus; *Oe.* 935, *A.* 900 manum; *A.* 986 caput; improbus: *Th.* 460 ventrem; impudicus: *Pha.* 707 caput; invitus: *M.* 104 dextera; iustus; *H. F.* 272 manu; maestus: *Tr.* 85 colla; metuens: *Oe.* 791 manus; mitis: *Tr.* 217 manum; nobilis: *H. F.* 625, *Th.* 685 manus; nolens: *Th.* 950 imber vultu nolente cadit; notus: *H. F.* 469 manus; patiens: *H. F.* 360 auris; pius: *Oe.* 226 manus; praeses: *M.* 248 dextrae; procax: *A.* 209 manum; rudis: *M.* 915 dextram; secura: *Pha.* 521 membra; sollicitus: *H. F.* 1299 pectus; *Tr.* 617 aure; superbificus: *H. F.* 58 manu; superbus: *M.* 205, *A.* 10 manus; *M.* 253 pede; *Th.* 886 vertice; timidus: *Oe.* 385 aure; *Tr.* 795 latus; trepidus: *H. O.* 1944 aures; victrix: *H. F.* 800 dextera; victus: *Tr.* 147 cervice.

3. Metonomy

Metonomy, which does not differ greatly from synecdoche,[12] does not name an object itself, but some aspect or accompaniment of it which is so intimately associated with or related to the object as to be naturally interchangeable in idea with it.[13] Seneca fairly revels in the use of metonomy. In addition to examples commonly found in other poets, he admits some that are wholly new, or avails himself of unusual phraseology in connection with old examples, or to words which other poets employ in metonomy he adds a slight change in meaning:

[12] Quint. 8, 6, 23: *nec procul ab hoc genere discedit metonymia.*

[13] For definition see *Rhet. Gr.* 3, 195, 20: λέξις ἀπὸ τοῦ ὁμωνύμου τὸ συνώνυμον δηλοῦσα, and Cic. *Orat.* 27, 92 f.: *mutata [verba] in quibus pro verbo proprio subicitur aliud, quod idem significet sumptum ex re aliqua consequenti,... hanc ὑπαλλαγήν rhetores, quia quasi summutantur verba pro verbis, μετωνυμίαν grammatici vocant, quod nomina transferuntur.*

1. Cause for the effect; arma for bellum: *Tr.* 591, 731, *A.* 79, *Pho.* 296, *Oc.* 401, 549; artes for venenum: *M.* 575 dona ante inlita ac tincta artibus, autumnus for its fruits: *Th.* 168; Bacchus for wine: *H. F.* 697, *Pha.* 445, *Oe.* 157 (=uvarum sucus), 556, *A.* 886, *Th.* 65, 467, 687, 701, 900, 915, 973, 983, 987; deus for the frenzy inspired by Bacchus: *Tr.* 674, *M.* 383, *H. O.* 244; caedes for sanguis: *H. F.* 373, 483, 919, 1029, *A.* 214, 976, *Th.* 738; Ceres for cibus: *Pha.* 373; for frumentum: *H. F.* 697, *Pha.* 970, *Oe.* 49, *Pho.* 219, 371; for Ceres' rites: *H. F.* 845 turba secretam Cererem frequentat; chorda for cantus: *A.* 338; colus for fata: *H. F.* 559, *H. O.* 1084; currus for victoria: *Th.* 123; falx for messis: *Pho.* 371; fata for mors: *H. F.* 612, *Tr.* 390, 654, *Oe.* 72, *A.* 518, *Oc.* 97, 112, 289, 327, 364, 529; ferrum for bellum: *Th.* 84, 558, *H. O.* 612, *Pho.* 483; fetus for the young of persons, animals, or plants: *Tr.* 962, 1094, *Pha.* 557, *Oe.* 905, *A.* 684, *Th.* 156, *H. O.* 1850; fletus for lacrimae: *Tr.* 131, 411, 965, *M.* 388, *Pha.* 1263, *Oe.* 953, *Th.* 967, *Pho.* 441; gladius for bellum: *Tr.* 284, *Pho.* 631; habenae for cursus: *Th.* 841 non Luna vincet sui fratris habenas; hiems for snow and cold: *M.* 708, *Pha.* 935, *Oe.* 605; ictus for vulnus: *Oe.* 349 exiguo graves maculantur ictus imbre; labor (said of Troy): *Tr.* 7 caelitum egregius labor; lar (lares) for domus: *H. F.* 197,[b] 379, 381, *M.* 21, 224, 478, *Pha.* 863, *Oe.* 258, 672, 690, *A.* 6, 782, *H. O.* 100, 245, 318, 359, 632, 1492, 1800, *Pho.* 511, 594, *Oc.* 747; letum for sanguis: *H. F.* 1195 puerili madens harundo leto; manus for ultio: *Pha.* 227, *Oc.* 174, 302, 860; for auxilium: *M.* 749, 969, *Th.* 243, *H. O.* 1291, 1328, 1533; for fortitudo et vis: *H. F.* 1260, *M.* 977; for scelera: *M.* 181, *A.* 23, *Th.* 1096, *H. O.* 951, 961; Mars for bellum: *Tr.* 185, 783, *Pha.* 465, *Oe.* 275, 646, *A.* 921, *Pho.* 527, 626, 630; messis for frumentum: *Th.* 357, *H. O.* 791; nex for sanguis: *H. F.* 1195 harundo tincta Lernaea nece; ora for prophecy: *Tr.* 358 cuius ingenti mihi mercede constant ora; partus for offspring: *H. F.* 494, *Tr.* 138, *H. O.* 407, 408, *Oc.* 949; penates for domus: *M.* 450, *Pha.* 89, 209, *Oc.* 23, 646, 708, *A.* 396[a], *Th.* 24, *H. O.* 579, *Pho.* 663, *Oc.* 278, 508, 665, 789, 803, 852; plaga for vulnus: *Pha.* 281, *Oe.* 141, 346; rotae for cursus: *Pha.* 767 noctes brevibus praecipitant rotis; sanguis for a race or line of people: *H. F.* 309, *Tr.* 463, *Pha.* 908, *Oe.* 203, 837, *Oc.* 89, 140; semen for liberi: *H. F.* 988, *Tr.* 536; sol for dies: *Pho.* 516; for hominum vita: *Tr.* 374 cum supremus dies solibus obstitit; venus for amor: *Tr.* 304, *Pha.* 211, 237, 339, 447, 462, 469, 721, *A.* 183, 275, 299, 927, *Oc.* 191, 433.

2. Effect for the cause. First to be noted are examples in which the condition, feeling, state, or effect indicated by these nouns is used for the person or thing causing it, as amplexus for bracchia; *Th.* 522, 1004, *Oc.* 743; crimen (of Oedipus): *Oe.* 875 saeculi crimen vagor, odium deorum, iuris exitium sacri; *M.* 246 redde crimen, i.e., Jason for whom Medea committed crime; cruor for caedes: *Pho.* 296, *Oc.* 739; decus regni for the golden fleece: *M.* 130, *Th.* 887; decus for corona: *A.* 8 auspicari regium capiti

decus; dies for light: *H. F.* 135, 236, 243, 653, 821, 824, *Tr.* 21, *M.* 768, *Pha.* 675, 837, 946, *Oe.* 338, 1001, *A.* 788, *H. O.* 23, 519, 1363, 1707, 1890, *Pho.* 9, 245, 394, 422, *Oc.* 4; exitium: *H. F.* 358 (of Lycus) nostri generis exitium ac lues; *Tr.* 892 (of Helen); *Oe.* 876 (of Oedipus); facinus for token or memorial of crime: *Th.* 662 omne gentis facinus; *Pho.* 363 Agave facinus horrendum manu gestavit, i.e., the severed head of her son; finis: *Pha.* 843 finis Alcides fuit, i.e., Alcides put an end to Theseus' captivity; flamma for fulmen: *H. F.* 1205, *M.* 532, *A.* 534, 595, *Th.* 1086; flammae for stellae: *Th.* 50; funus for mors: *Tr.* 716, *M.* 48, *Oc.* 342; gloria for deeds that bring fame: *Tr.* 231; hiatus for os: *M.* 352, *Th.* 157; ignis for fax: *H. F.* 856; for fulmen: *H. F.* 933, *Pha.* 683, *A.* 494, 531, *Th.* 825, 1085, *H. O.* 1913; for stellae: *H. F.* 127; labor for person or thing occasioning it: *H. F.* 781, 944, *Pha.* 792, *H. O.* 74, 342, 474, 744, 816, 1455, 1616, 1929; lacrimae for querellae: *Tr.* 142, 1168, *M.* 293, *Pha.* 1261, *H. O.* 179; luctus for sad events: *Tr.* 43, 949, 1059; lumina for stellae: *Th.* 795; metus for person or thing inspiring fear: *H. F.* 230, *Tr.* 62, 243, 302, *M.* 516, *Pha.* 30, *Oe.* 700, *Th.* 1049, *A.* 765, *Pho.* 516; mora for person or thing causing delay or hinderance: *H. F.* 1215, *Tr.* 124, 681, 813, 939, *M.* 35, 149, *A.* 211, *Th.* 762, *Pho.* 246; morsus for dentes: *Tr.* 797 praedam minorem morsibus vastis tenens; pestis for poisonous objects: *M.* 720 (venenosae herbae), *Oe.* 153 (venenosus anguis); poena (of Tantali umbra): *Th.* 87; praesidium (of persons): *Tr.* 125, *M.* 227, *Th.* 523, *H. O.* 749, 1830; of things: *Tr.* 793 manusque matris cassa praesidia; rictus for os: *H. F.* 691, *Oe.* 94, *A.* 847, *Th.* 710, 734, 988 salus (of Hercules): *H. F.* 622 certa et sera Thebarum salus; sanguis for caedes: *Tr.* 1003, *Oc.* 144, 462; solamen (of persons): *Tr.* 704, *M.* 946, *Pha.* 267, *Oc.* 69; spes (of Astyanax): *Tr.* 462, 768; terror (usually of persons): *H. F.* 617, *Tr.* 707, *A.* 744; of a sea-monster: *Pha.* 1066 haud frangit animum vanus hic terror meum; timor (of leo Nemeaeus): *H. F.* 224; of Astyanax: *Tr.* 477; ultio for liberi who give opportunity for vengeance: *M.* 25 parta ultio est; votum, quies, etc.: (of Polyxena) *Tr.* 961; vulnera for sagittae: *H. O.* 160 Sarmata qui vicino Nabatae vulnera dirigit.

Here follow other abstracts used for persons or things to which such abstract conceptions bear a kind of causal relation: acies for oculi: *H. F.* 602; aetas: *Oe.* 53 omnis aetas pariter et sexus; amor for amans: *H. F.* 588, *M.* 416, *Pha.* 114; arbitrium for arbiter: *Pha.* 601, *H. O.* 484; auxilium for adiutor: *Oe.* 70, *A.* 743; caedes for caesos: *Tr.* 319; civitas for civis: *Th.* 456; concursus for multitudo: *Tr.* 1125; coniugium for uxor: *Tr.* 59; cultus for vestis: *Tr.* 883, *A.* 881; curae for persons burdened with sorrow: *Pha.* 607; decus (of gods): *H. F.* 592, *Oe.* 250, 405, *H. O.* 1518; of men: *H. F.* 619, *Tr.* 766, 876, *M.* 226, *A.* 395,[a] *H. O.* 749, 989; dolor for maerentes: *Tr.* 545, 904, 1013, 1066, *M.* 155, *A.* 649; dedecus for homo dedecorus: *A.* 300; error for is qui errat: *H. O.* 983; exilium for locus exilii: *H. F.*,

93, 1223, *Th.* 1019; facinus for wrong-doer: *Pha.* 146; fides for fidelis: *H. O.* 608; firmamen (of Hercules): *H. F.* 1251 unicum lapsae domus firmamen; fuga for arbor fugiens: *Th.* 69; fuga for fugiens: *H. O.* 516 consequar telo fugam; furor for furens: *Tr.* 670, *Pha.* 96, 824, *Pha.* 353; furta (of Europa): *Oe.* 716; furtum (of Astyanax): *Tr.* 706; of Orestes: *A.* 931; genus (of Somnus): *H. F.* 1068 volucre genus Astraeae; indoles for offspring: *Th.* 492, *H. O.* 904; invidia (of Troy): *Tr.* 479 arx invidiae gravis; iuventus for iuvenes: *H. F.* 261, *Pha.* 479, *Oe.* 745, *A.* 437, *Pho.* 444; ira for iratus: *M.* 463; levamen (of Polyxena): *Tr.* 961; of Antigone: *Pho.* 2; lues (of Medea): *M.* 183; of Hippolytus: *Pha.* 905; of the Sphinx: *Oe.* 107 illa nunc Thebas lues perempta perdit; malum (of persons): *M.* 362, *Pha.* 697, *H. O.* 447, 1450; of animals and things: *H. F.* 241, *M.* 354, *Pha.* 1032, *H. O.* 14, 56, 264, 268, 288, 997, 1235, 1329, 1651, 1665; miseriae for miseri: *M.* 253; mensae for cenantes: *H. F.* 759; morbus for morbo affecti: *Oe.* 70; nefas (of Cerberus): *H. F.* 603; of Thyestes' ghastly meal: *Th.* 1041; of the aper Erymanthius: *H. O.* 980; of the disease consuming Hercules: *H. O.* 1224; nomen for persons who bear it: *Tr.* 628, *Pha.* 230, *A.* 984, *H. O.* 570, *Oc.* 749; nuntius for nuntiatio: *A.* 397[a]; orbitas for homo liberis orbus: *Th.* 282; pax for pacem servantes: *A.* 596; pestes (of the Sirens): *M.* 355 cum dirae pestes voce canora mare mulcerent; of beasts and monsters: *H. O.* 289, 1193, 1516, 1517, 1534, 1588; rapina (of Europa): *Pha.* 308; recessus for locum abditum: *H. F.* 709, *Pha.* 522, 933, *Oe.* 969; regimen for regina: *A.* 705; for rector: *Pho.* 1 caeci parentis regimen; robur for milites robusti: *Pho.* 627; scelera for scelerati: *Oe.* 35, *A.* 115, *H. O.* 57, 1241; senectus for senex: *H. F.* 1027, *Tr.* 42; specimen (of Antigone): *Pho.* 80 in nefanda specimen egregium domo; spes for qui sperat: *Th.* 295 credula est spes improba; timor for timens: *H. F.* 316; tractus for locus: *H. F.* 1058, *Th.* 406; vestigium for pedes: *Th.* 1039; vices generis, etc. (of Oedipus): *Oe.* 870 reversas generis ac stirpis vices; virtus (of Oedipus): *Oe.* 88 virtus nostra nescit ignavos metus.

3. Person or thing for the thing signified; arces for regnum: *A.* 77, 927; auris for auditus: *A.* 982 aure verba indigna; catenae for captivitas: *Pha.* 125; Caucasus for durus animus: *M.* 43 inhospitalem Caucasum mente indue; corona for victoria: *Tr.* 849 coronis Elida claram; dona Triptolemi for frumentum: *Pha.* 838; fasces for imperium: *Pha.* 983, *Oc.* 679; fax (faces) for nuptiae: *H. F.* 346, *M.* 67, 398, *Pha.* 597, *Oe.* 21, *H. O.* 339, 404, 959, 1491; focus for domus: *H. O.* 133, 581; frons (tristis) for gravitas: *Pha.* 453; hiemes, etc. for anni: *Tr.* 547 post hiemes decem totidemque messes; hymen for nuptiae: *Tr.* 861, 895; hymenaeus for nuptiae: *Pho.* 262, *Oc.* 146; iecur for various feelings: *H. O.* 574, 1677, 1732; laurus for oraculum: *Oe.* 16; lectus for matrimonium: *Tr.* 877; manes for mors: *Pho.* 235, *Oc.* 296; manus purae for innocentia: *H. F.* 1098; mater for matris amorem: *Tr.* 960, *M*, 928; messis for aestas: *Tr.* 548;

oculi for visus: *Th.* 415; palma for victoria: *A.* 919, *Th.* 410, 1097; pectus (pectora) for various feelings: *Pha.* 447 and throughout the tragedies; sceptrum (sceptra) for regnum: *H. F.* 65, 272, 342, 430, 599, *Tr.* 271, 728, 771, *M.* 143, 252, 529, 982, *Pha.* 217, 617, *Oe.* 12, 105, 241, 513, 642, 670, 705, *A.* 111, 194, 349, 930, *Th.* 341, 604, 971, *H. O.* 559, 604, 874, 1510; solium for regnum: *Pha.* 216; taedae for nuptiae: *H. F.* 493, *M.* 581, *A.* 259, *Pho.* 263; thalamus for coniugium: *H. F.* 347, 427, 489, 852, *Tr.* 61, 289, 874, 1132, *M.* 53, 56, 218, 299, 443, 743, 1007, *Pha.* 171, *Oe.* 20, 260, 635, 644, 977, *A.* 164, 992, *H. O.* 305, 398, 529, 1491, *Pho.* 515, *Oc.* 145, 252, 544, 572, 592, 595, 663, 942; for sponsa or coniunx: *Pha.* 627, 1216, *Oe.* 55, *Pho.* 596; Thyestes for sollicitus animus: *Th.* 937 veterem ex animo mitte Thyesten; torus for matrimonium: *H. F.* 349, 413, *Tr.* 864, *M.* 1003, *Pha.* 97, 1187, *Oe.* 20, 661, *A.* 110, 264, 298, *Th.* 1099, *H. O.* 287, 405, 408, 585, *Pho.* 357, *Oc.* 142, 193, 571, 708, 750; tropaea for victoria: *A.* 190; Ulixes for astutia: *Tr.* 614 nunc advoca astus, anime, nunc totum Ulixen.

4. Place for persons or things found there; countries, as Asia, Europa: *Tr.* 896, *A.* 205; Graecia: *Tr.* 194, 319, *A.* 220, 942; India: *Pha.* 344; Lydia: *Pha.* 326; Occidens: *Th.* 353; Scythia: *H. O.* 1379; cities, as Argos: *Oe.* 486, *A.* 353, *Th.* 119, 411, *Pho.* 283; Eleusin: *H. F.* 302, *Pha.* 838; Mycenae: *A.* 351; Pergama: *A.* 206; Thebae: *Oe.* 665, 749, *Pho.* 321; Troia: *Tr.* 112, *A.* 522. Occasionally the name of a mountain is so used, *H. F.* 234 notum Cithaeron pavit Oceano pecus. Other examples are caelum: *H. F.* 448, *A.* 813, *Pho.* 8; caelum et terra: *M.* 46, *Pha.* 194; carina: *Tr.* 708; currus: *Pha.* 1063, 1075; domus: *H. F.* 161 and throughout the tragedies; fines: *M.* 185; genae for oculi: *H. F.* 531, *Tr.* 441, *Pha.* 364, 886, 1263, *Pho.* 538; moenia: *H. O.* 1892; mundus: *H. O.* 759, 1018. navis: *H. F.* 553 succurrunt timidis sidera navibus; *Th.* 143; nidus: *H. F.* 148; orbis: *H. F.* 633, *Pha.* 175, *H. O.* 872, 1329, 1332, 1788, 1823, 1860; patria: *Pho.* 544, 642; pharetra: *Tr.* 136, *M.* 710, *A.* 615; ratis: *H. F.* 10; *M.* 312, *A.* 409[a]; stabula: *A.* 845; tellus: *H. F.* 631, *Pha.* 166, *H. O.* 39, 65, 321, 1321, 1589, 1899; terra: *H. F.* 250, 259, *Tr.* 294, *Oe.* 426, 472, *A.* 930, *Th.* 1071, *H. O.* 318, 1276, 1899; urbs: *M.* 127, *Th.* 576, *H. O.* 1233, 1702.

5. Person or thing for the place where found; austri for terra meridionalis: *Th.* 641 Pelopiae pars est domus conversa ad Austros; gentes for lands occupied: *H. F.* 231, *Pha.* 930, *Oe.* 475; hiems for polus septemtrionalis: *Pha.* 935 hiemes supra positus; tenebrae for inferi: *Oe.* 868 tu tenebrarum potens: *Pho.* 143 hoc animo sedet effundere animam et tenebras petere.

6. Possessor for the thing possessed; Dis for Orcus, Tartara, etc.: *Tr.* 198, 432, 723, *Th.* 805; Nereus for mare: *Pha.* 88, *Oe.* 508, *H. O.* 4; Proteus for mare: *Pha.* 1205; Tethys (Tethyos): *H. F.* 887, 1328, *M.* 378, *Pha.* 571, 1161, *H. O.* 1252, 1902; Titan for sol: *H. F.* 124, 133, 443, 1060,

1333, *Tr.* 170, *M.* 5, *Pha.* 678, 779, *Oe.* 1, 40, *A.* 460, 908, *Th.* 120, 785, *H. O.* 42, 291, 423, 488, 723, 781, 891, 968, 1111, 1131, 1163, 1287, 1512, 1518, 1566, 1575, 1760, *Oc.* 3.

7. Thing possessed for the possessor; arma for armatus: *Tr.* 8, 182, 322, 987, *M.* 169, 526, *Oe.* 732, *Pho.* 321, 621; ensis for miles: *H. F.* 344; frena for auriga: *A.* 940; remi for remiges: *M.* 366; sceptra for rex: *H. F.* 502, *Oe.* 691, *A.* 60, *Pho.* 584.

8. Material for the thing made of it; aera for tuba: *Pho.* 389; for vasa: *M.* 796; argentum for poculum: *Th.* 913; aurum for poculum: *Pha.* 519, *A.* 878, *Th.* 453; for pellis aurea: *M.* 613; for vinculum calceamenti auro intextum: *Pha.* 321 crura distincto religavit auro; buxus for tibia: *A.* 689; carbasa for vela: *H. F.* 152, 538, *M.* 319, *Oe.* 466[b]; chalybs for ensis: *Th.* 364; ferrum for ensis: M. 126 and throughout the plays; for falx: *Th.* 653; for vinculum: *Pha.* 884; lina for vela: *M.* 320; metallum (fulvum) for poma aurea: *A.* 858; pinus for fax: *H. F.* 101, *M.* 38, 111; pinus for navis: *Tr.* 72, *M.* 336; robur for clava: *H. F.* 880, 1119; trabs for fax: *M.* 962; for lacunar: *Pha.* 498; for navis: *A.* 120; saxa for muri: *H. F.* 998.

9. Adjectives which properly refer to the person or causing agent are transferred to the thing affected; anxius: *Tr.* 616 gressus, i.e., Andromacha is anxia; attonitus: *M.* 675 gradu, i.e., Medea is attonita; audax: *Oe.* 908 via; doctus: *A.* 360 fila, i.e., doctae puellae fila movent; ebrius: *M.* 69 gradu; entheus: *Tr.* 674, *M.* 382; furens: *M.* 864 cursus; iustus: *H. F.* 483 sanguis, i.e., caedes iusta; laetus: *Tr.* 203 vela; nolens: *Th.* 420 gradus; pavitans: *Oe.* 1047 gressu; rabiosa: *H. F.* 172 iurgia; tristis: *A.* 578 dies; vesanus: *M.* 738 gradu.

10. Adjectives which properly refer to the effect or result are attributed to the person or causing agent: anxius: *Th.* 571 noctis; ater: *H. F.* 694 Luctus: *Pha.* 1217 lucis; *Oe.* 164 Mors; *A.* 763 funeris; beatus: *H. F.* 166 opes; caecus: *H. F.* 991, *Oe.* 590, *Th.* 27 furor; *H. F.* 1096 error; *Pha.* 528 cupido; *M.* 591 ira; *A.* 145 temeritas; *A.* 118 amore; *A.* 895 sinus; *Th.* 668 nocte; *Pho.* 632 Fors; canus: *H. F.* 198 senectus; *Pha.* 966 bruma; debilis: *M.* 258 senium; deformis: *Pha.* 823 senium; dives: *Pha.* 67 silva; *M.* 65 cornu (copia); *Oe.* 467 unda; *H. O.* 628 Hydaspes; *Pho.* 609 Xanthus; frendens: *H. F.* 694 Dolor; frigidus: *Pha.* 1053 metu; gelidus: *H. F.* 414, *Oe.* 659 tremor; *Tr.* 457 horror; hians: *Th.* 5 fame; inclitus: *Tr.* 236, *H. O.* 882 laus; iners: *H. F.* 695 Senectus; laetus: *Th.* 652 ramos; liber: *A.* 591 mors; maestus: *H. F.* 691 Fames; niger: *Pha.* 492 livor; opulentus: *Pho.* 604 vada; pervigilis: *Th.* 467 Baccho; pinguis: *Tr.* 225 pascuo; secreta: *H. F.* 845 Cererem, i.e., secreta Cereris sacra; segnis: *H. F.* 690 Sopor; sollicitus: *H. F.* 461 pretia; *Pha.* 518 auro; *Oe.* 675 fortuna; *Oe.* 981 curae; sparsus: *Tr.* 638 Hectoris sparsi cinis; sordidus: *H. F.* 200 fortuna; *H. F.* 267 iugo; tarda: *Oc.* 74 senectus; tremens: *H. F.* 694 Morbus; tremulus: *Oe.* 376 rigore; trepidus: *H. F.* 163, *A.* 916 metus;

tutus: *Th.* 231 prata; ultimus: *H. O.* 1340 membra complecti ultima i.e., membra amplexu ultimo tenere.

11. Adjectives appropriate to concrete objects are transferred to abstract substantives; conscius: *Pha.* 162 pavor, i.e., Phaedra is conscious of dread; credula: *Pha.* 634 spes, i.e., amantium credulorum; iratus: *H. O.* 452 amor; languidus: *Pho.* 46 moras; lentus: *H. F.* 298 reditus; nidificus: *M.* 714 quodcumque tellus vere nidifico creat, i.e., vere quando aves nidos faciunt; vagus: *A.* 98 pastus; piger: *A.* 161 languore; segnis: *M.* 54 moras; tranquillus: *H. F.* 160 quies.

12. Adjectives referring to persons or things are attributed to the place where they are found; barbarus: *Pha.* 715 undae, i.e., barbari Maeotidis undas accolunt; credulus: *Pha.* 530 rates; dolosus: *Tr.* 857 saxis, i.e., Ulixes dolosus saxa Ithacae obtinens; dulcis: *Pha.* 23 Hymetti; ferox: *A.* 205 Asiae; impius: *A.* 173 rates; ingratus: *Tr.* 192 rates; pallens: *Oe.* 1047 vias; pallidus: *Pha.* 1201; querulus: *H. F.* 148 nidos; rudis: *Th.* 317 annis; securus: *Tr.* 1167 classis; senilis: *Tr.* 848 Pylos; thyrsiger: *Pha.* 753 India. In the following examples adjectives which properly belong to a place are transferred to the people who live there; frigidus: *H. O.* 40 ursae frigidum Scythicae genus, i.e., frigida Scythia; *H. O.* 158 Sarmata, i.e., frigida Sarmatia; gelidus: *H. O.* 125 Dolops, i.e., gelida Dolopia.

13. Adjectives which properly belong to the possessor or to the whole are transferred to the thing possessed or to a part; calens: *Th.* 758 calentes viscerum venas, i.e., calentium viscerum; cognatus: *Tr.* 340 maris, i.e., Thetidos cognatae; conscius: *Pha.* 107 faces, i.e., Phaedram consciam tacitis sacris faces iactare non delectat; deceptus: *H. F.* 156 hamos; entheus: *A.* 588 laurus; fallax: *M.* 658 igni; immotus: *Tr.* 199 pelagi; impius: *Pho.* 467 ensem; indoctus: *H. O.* 129 fistula; lassus: *H. O.* 489 iugum; nobilis: *M.* 608 remos; multivagus: *H. F.* 533 Scythiae (= Scytharum) multivagas domos; perfidus: *A.* 570 face; securus: *Th.* 450 dapes; supplex: *A.* 807 fibra; victrix: *A.* 779 lauru; *A.* 936 frondem; victus: *Oe.* 469 arcus; viduus: *A.* 111 sceptra.

4. Periphrasis

This trope, which in numerous cases is not to be distinguished from ἀντονομασία (see p. 127 above), involves the use, for purposes of ornamentation, of a fuller and less direct expression for a more compact and direct one, or the art of saying little in many words.[14] Only the more striking

[14] Quint. 8, 6, 61: *quidquid enim significari brevius potest et cum ornatu latius ostenditur,* περίφρασις *est, cui nomen Latine datum est circumlocutio; Rhet. Latin. Minor.* 614, 1: *perifrasis est circumlocutio, quae fit, ut aut brevitatem splendide describat et producat, aut foeditatem circuitu evitet;* Auct. ad Her. 4, 32, 43: *circumitio est oratio rem simplicem adsumpta circumscribens elocutione, hoc pacto: "Scipionis providentia Kartaginis opes fregit." Nam hic, nisi ornandi ratio quaedam esset habita, Scipio potuit et Kartago simpliciter appellari.*

examples of Seneca's usage will be given. Note reference to Aetna: *Pho.* 314 flammas quas Siculo vomit | de monte tellus igneos volvens globos; Alcestis: *Pho.* 1 caeci parentis regimen; Amalthea: *M.* 313 Oleniae lumina caprae; Argonautae: *M.* 226 decus illud ingens Graeciae et florem inclitum, | praesidia Achivae gentis et prolem deum; *M.* 243 tot regum decus; *M.* 455 nobilem regum manum; Aries: *Tr.* 1035 gregis ductor radiante villo aureo; Armenius: *Oe.* 427 niveum quisquis frangit Araxen; Boeotiae (feminae): *M.* 80 quas Aonius latex lavat; Calchas: *A.* 179 ille solus fata qui mundi videt; Diomedes: *H. O.* 1538 Thraciae Rhodopes alumnus; draco: *A.* 856 frigidus custos nescius somni; Eleides (feminae): *M.* 81 quas Alpheos sacer lavat; Euxinus: *M.* 212 Pontus quicquid Scythicus a tergo videt; Geryon: *A.* 837 geminos fratres pectore ex uno tria monstra natos; Helena: *Oc.* 773 formam Sparte iactet alumnae; Hercules: *H. O.* 1989 domitor magne ferarum orbisque simul pacator; Hesione: *H. O.* 363 Priami Dardanii soror; Hippolyte: *H. F.* 246 regina gentis vidua Thermodontiae; *H. O.* 1184 Scythico sub axe genita Amazon; Hispania: *H. O.* 624 quae Zephyro | subdita tellus stupet aurato | flumine clarum radiare Tagum; *H. O.* 1900 rapta fero plaga Geryonae; Hyllus: *H. O.* 1427 inclutum Alcidae genus; Hymen: *M.* 67 qui facibus legitimis ades; Hyrcani: *Tr.* 1106 Caspium tangens mare gens iuris expers; Isthmos: *Pha.* 1024 quae duobus terra comprimitur fretis; Ixion: *A.* 15 ille celeri corpus evinctus rotae; Libya: *H. O.* 1899 Antaeo libera tellus; Memnon: *Tr.* 10 renatum primus excipiens diem; Minos: *Pha.* 149 lato maria qui regno premit populisque reddit iura centenis; Octavia: *Oc.* 534 generata divo Claudiae gentis decus; Orestes: *A.* 910 paternae mortis auxilium unicum; Penthesilea: *Tr.* 12 quae vagos vicina prospiciens Scythas | ripam catervis Ponticam viduis ferit; Polyxena: *A.* 641 Haemonio desponsa rogo; Pluto: *H. F.* 560 qui rex populis pluribus imperat; *H. F.* 722 dira maiestas dei; Pyrrhus: *Tr.* 876 Pelasgae maximum gentis decus; *Tr.* 976 Scyrius iuvenis; *Tr.* 1002 mactator senum; Rhesus: *Tr.* 8 qui frigidum septena Tanain ora pandentem bibit; Scylla: *M.* 350 Siculi virgo Pelori; Sirenes: *M.* 355 dirae pestes voce canora; Sisyphus: *H. O.* 1009 saxum immane detritis gerit iam senior umeris; sol: *Tr.* 388 astrorum dominus; *Pha.* 889 coruscum lucis aetheriae iubar; *Th.* 837 dux astrorum; Somnus: *H. F.* 1068 matris genus Astraeae, | frater durae languide Mortis, | veris miscens falsa, futuri | certus et idem pessimus auctor, | pater o rerum, portus vitae, | lucis requies noctisque comes; Sparta: *M.* 79 muris quod caret oppidum; Spartanae (feminae): *A.* 318 quaeque Erasini gelidos fontes, quaeque Eurotan bibis; Sparti: *Oe.* 588 fratrum catervae dente Dircaeo satae; *Oe.* 739 digna iacto semine proles; Syrtis: *H. F.* 321 bis discedens fretum et bis recurrens; Tantalis: *H. F.* 391 maestus Phrygio manat in Sipylo lapis; *H. O.* 185 Sipylum flebile saxum; *H. O.* 1849 deriguit aliqua mater, Tantalus: *H. F.* 752 in amne medio faucibus siccis senex; Thebae: *H. F.* 259

ferax deorum terra; Thessalia: *Tr.* 847 quasque perfundit segnibus terras Titaressos undis; Thracia: *Oe.* 471 regna securigeri Lycurgi.

The expression of ideas of a simple character is often given in paraphrase; the world: *H. F.* 883-87 Auroram inter et Hesperum, | et qua sol medium tenens | umbras corporibus negat; | quodcumque alluitur solum | longo Tethyos ambitu; *H. O.* 1838 f. terra atque pelagus quaque purpureus dies | utrumque clara spectat Oceanum rota; release of the Greek fleet: *Tr.* 370 tum mille velis impleat classis freta; death: *Tr.* 373-75 cum coniunx oculis imposuit manum | supremusque dies solibus obstitit | et tristis cineres urna cohercuit; *Pha.* 220 qui mersus semel adiit silentem nocte perpetua domum; *Oe.*785 quietem Polybus aeternam obtinet; *A.* 1005 perferre nuntium Phrygibus meis propero; death by drowning: *Th.* 141 Myrtilus nobile reddidit mutato pelagus nomine; *Oe.* 898 puer nomen eripuit freto; *H. O.* 690 Icarus dedit ignoto nomina ponto; escape from drowning: *H. O.* 684 Daedalus nulli dedit nomina ponto; servitude: *Tr.* 747 famulare collo nobili subeat iugum; builders of the Argo: *M.* 608 quisquis nemoris sacri Pelion densa spoliavit umbra; ear-rings: *Pha.* 391 niveus lapis, Indici donum maris; *H. O.* 661 lapis Eoa lectus in unda; service as a shepherd: *Oe.* 843-46 famulus greges | agitasti opimos sub Cithaeronis plaga? | laetus Cithaeron pabulo semper novo | aestiva nostro prata summittit gregi; sunset: *A.* 460 iam lassa Titan colla relevabat iugo; a king: *Th.* 599 ille qui donat diadema fronti; to kill: *H. O.* 1870 iussit Stygias penetrare domos; the prenatal state: *Pho.* 245 videram nondum diem uterique nondum solveram clausi moras; three years: *Pho.* 370 bruma ter posuit nives et tertia iam falce decubuit Ceres.

5. Irony

Irony may be regarded as a trope or as a figure,[15] with some difference in usage,[16] which, however, will here be neglected. In irony, of which writers distinguish several species,[17] the literal meaning of words yields a sense the very opposite of what the speaker says,[18] there being something in the tone, the character of the speaker, the nature of the subject, or the occasion to show the real meaning.

[15] Cf. Quin. 9, 1, 3: *ut cum ironia tam inter figuras sententiae quam inter tropos reperiatur;* 9, 2, 44: *εἰρωνεία, quae est schema, ab illa, quae est tropus, genere ipso nihil admodum distat (in utroque enim contrarium ei, quod dicitur, intellegendum est).*

[16] As a figure irony differs from trope by its greater length and by its concealment of the real meaning. Some of its varieties, as *ἐπιτροπή, ἀντίφρασις (omissio), παράλειψις (praeteritio, occultatio)*, have no affinity with tropes; see Quint. 9, 2, 47.

[17] See Quint. 9, 2, 47-51; *Rhet. Latin. Minor.* 38, 3—40, 18; Volkmann, 432-34.

[18] Cf. Anaximines, *Ars Rhet.* 21: *εἰρωνεία δέ ἐστι λέγειν τι μὴ προσποιούμενον λέγειν, ἢ ἐν τοῖς ἐναντίοις ἐνόμασι τὰ πράγματα προσαγορεύειν. Rhet. Latin. Minor.* 24, 21: *εἰρωνεία simulatio, . . . ubi aliud verbis significamus, aliud re sentimus.*

Examples which illustrate irony proper are *H. F.* 614 (Hercules challenges his persecutor): da si quid ultra est, iam diu pateris manus | cessare nostras, Iuno; *Tr.* 318-21 (Pyrrhus taunts Agamemnon with fear, who retorts): at non timebat tunc tuus, fateor, parens, | inter caedes Graeciae atque ustas rates | segnis iacebat belli et armorum immemor, | levi canoram verberans plectro chelyn; *Tr.* 341: Atrei et Thyestae nobilem novi domum; *Tr.* 631 (Ulysses to Andromache): quid respicis trepidasque? iam certe perit [Astyanax]; *Tr.* 889-92 (Andromache to Helen, the escort of Polyxena for the latter's pretended marriage to Pyrrhus): flagrant strata passim Pergama: | o coniugale tempus! an quisquam audeat | negare? quisquam dubius ad thalamos eat, | quos Helena suadet?; *M.* 202 (Creon to Medea): sed fare, causae detur egregiae locus; *M.* 419 (Medea of Jason, who failed to speak even a word of comfort to her): hoc quoque extimuit ferox; *Pha.* 198-201 (the nurse to Phaedra): natum per omnis scilicet terras vagum Erycina mittit, etc.; *Pha.* 627 f. (of Pluto and Theseus): thalami remittit ille raptorem sui? | nisi forte amori placidus et Pluton sedet; *A.* 166 (of Agamemnon and the pretended marriage of Iphigenia): cum stetit ad aras ore sacrifico pater | quam nuptialis!

Irony, sometimes united with sarcasm, is used also in pretended concessions;[19] *H. F.* 89 (Juno of Hercules): i nunc, superbe, caelitum sedes pete, humana temne; *Tr.* 1165-68 (Hecuba after the deaths of Astyanax and Polyxena): ite, ite, Danai, petite iam tuti domos; | optata velis maria diffusis secet | secura classis. concidit virgo ac puer; | bellum peractum est; *M.* 1007 (Medea to Jason): i nunc, superbe, virginum thalamos pete, relinque matres; *Pho.* 334-46 (Oedipus of Eteocles and Polynices): agite, o propago cara, generosam indolem | probate factis, gloriam ac laudes meas | superate et aliquid facite propter quod patrem | adhuc iuvet vixisse, etc. See other examples under Exclamation p. 148 below.

The greater number of examples involve sarcasm (*chleuasmos*),[20] which is sometimes seen in the repetition of the words of an opponent, as in *Tr.* 324-26: PYRRH. navalibus pax alta Thessalicis fuit; | AGAM. nempe isdem in istis Thessalis navalibus | pax alta rursus Hectoris patri fuit; *Tr.* 343-47: AGAM. et ex Achille nate, sed nondum viro—PYRRH. illo ex Achille, genere qui mundum suo, etc. AGAM. illo ex Achille, qui manu

[19] Technically known as ἐπιτροπή (cf. n. 16 above), or *concessio*. See Quint. 9, 2, 48 f.; *Rhet. Latin. Minor.* 45, 15: *Ἐπιτροπή. Haec fit, cum figurate concedimus, quod velit quis facial, ut Vergilius Aeneidos primo: "Sequere Italiam ventis, pete regna per undas"*; Auct. ad Her. 4, 29, 39: *Permissio est, cum ostendemus in dicendo nos aliquam rem totam tradere et concedere alicuius voluntati.*

[20] Cf. *Rhet. Latin. Minor.* 616, 23: *sarcasmos est plena odio atque hostilis inrisio*; 62, 12: *σαρκασμὸς chleuasmo proxima est et similis figura;* 62, 3: χλευασμὸς *est ironiae proxima figura, cum aliquos amara oratione non sine derisu insectamur ac laedimus, . . . inter chleuasmon autem et ironiam hoc interest, quod ironia specie magnificationis illudit et, dum laudat, irridet: at chleuasmos palam cum amara insultatione castigat.*

Paridis iacet; *M.* 504 f.: IAS. ingrata vita est cuius acceptae pudet. MED. retinenda non est cuius acceptae pudet; *Oe.* 861 f.: OED. quis fuerit infans doce. PHOR. prohibet fides. OED. huc aliquis ignem! flamma iam excutiet fidem; *A.* 157-59: NUTR. meminisse debes sobolis ex illo tuae. CLYT. equidem et iugales filiae memini faces | et generum Achillem: praestitit matri fidem; *Th.* 215-18: SAT. ubi non est pudor | nec cura iuris sanctitas pietas fides, | instabile regnum est. ATR. sanctitas pietas fides | privata bona sunt; qua iuvat reges eant; *Th.* 1110-12: THY. vindices aderunt dei; | his puniendum vota te tradunt mea. | ATR. te puniendum liberis trado tuis; *Pho.* 349-51: NUNT. auctorque placidae liberis pacis veni. | OEDIP. vides modestae deditum menti senem | placidaeque amantem pacis ad partes vocas? Other instances of sarcasm are *H. F.* 476-78: AMPH. post multa virtus opera laxari solet. LYC. hoc Euryti fatetur eversi domus | pecorumque ritu virginum oppressi greges; *H. F.* 491 f. (Lycus to Amphitryon): et te magistro non novum hoc discet nurus, | etiam viro probante meliorem sequi; *Tr.* 307-12: PYRRH. maiorem [victimam] dabo | dignamque quam det Pyrrhus; et nimium diu | a caede nostra regia cessat manus | parem poscit Priamus. AGAM. haud equidem nego | hoc esse Pyrrhi maximum in bello decus, | saevo peremptus ense quod Priamus iacet; *Tr.* 755 f. (Andromache to Ulysses): nocturne miles, fortis in pueri necem | iam solus audes aliquid et claro die; *M.* 490-92: IAS. perimere cum te vellet infestus Creo, | lacrimis meis evictus exilium dedit. MED. poenam putabam [fugam]: munus ut video est fuga; *Pha.* 92-94: praestatque nuptae quam solet Theseus fidem. fortis . . . miles audacis proci; *A.* 236: ignavus iste ductor ac fortis pater; *A.* 960: nisi forte fallor, feminas ferrum decet; *Th.* 717-19 (the murder of Thyestes' children): CHOR. quem tamen ferro occupat? NUNT. primus locus (ne desse pietatem putes) | avo dicatur: Tantalus prima hostia est; *Th.* 1021-23 (Atreus urging Thyestes to receive the severed heads of his sons): iam accipe hos potius libens | diu expetitos— nulla per fratrem est mora: | fruere, osculare, divide amplexus tribus; *Th.* 1102: THY. piorum praesides testor dios. ATR. quin coniugales?

6. Hyperbole

Hyperbole, of which definitions are abundant,[21] magnifies objects beyond natural limits for the purpose of making them more impressive or more vivid. Its force lies in the fact that the hearer feels that the

[21] *Rhet. Latin. Minor.* 615, 27: *hyperbole est dictio fidem excedens augendi minuendive causa; Rhet. Gr.* 3, 198, 30: *ὑπερβολή ἐστι φράσις ὑπεραίρουσα τὴν ἀλήθειαν αὐξήσεως ἢ μειώσεως χάριν.* Quint. 8, 6, 67: *decens veri superiectio;* Auct. ad Her. 4, 33, 4: *superlatio est oratio superans veritatem alicuius augendi minuendive causa;* Cic. *De Orat.* 3, 53, 203: *augendi minuendive causa veritatis suprulatio atque iniectio.*

exaggeration is due to emotion and so receives it with something of the speaker's emotion.

Seneca's examples, which are not infrequent,[22] are descriptive in character; *H. F.* 60 viso labantem Cerbero vidi diem | pavidumque solem; *H. F.* 941 quis diem retro fugat agitque in ortus? *H. F.* 1024-26 in coniugem nunc clava libratur gravis: | perfregit ossa, corpori trunco caput | abest nec usquam est; *H. F.* 1332 me refugit orbis, astra transversos agunt | obliqua cursus; *Tr.* 50 ensis senili siccus e iugulo redit; *M.* 344 cum nubesque ipsas | mare deprensum spargeret austris; *Pha.* 797 haec facies lucebit Pario marmore clarius; *Pha.* 805f. aequas Herculeos nam iuvenis toros, | Martis belligeri pectore latior; *Pha.* 1007 cum subito vastum tonuit ex alto mare | crevitque in astra; *Oe.* 68 dest terra tumulis, iam rogos silvae negant; *Oe.* 962-64 at contra truces | oculi steterunt et suam intenti manum | ultro insecuntur, vulneri occurrunt suo; *A.* 471 in astra pontus tollitur; *A.* 656-58 vidi, vidi | senis in iugulo telum Pyrrhi | vix exiguo sanguine tingui; *A.* 849-51 sagittis nube percussa Stymphalis alto decidit caelo; *Th.* 885 f.: aequalis astris gradior et cunctos super | altum superbo vertice attingens polum; *H. O.* 45-47 intraque nostras substitit metas dies. | natura cessit, terra defecit gradum: | lassata prior est; *H. O.* 153-57 in nudo gladius corpore frangitur | et saxum resilit, fataque neglegit | . . . non illum poterant figere cuspides, | non arcus Scythica tensus haruudine; *H. O.* 493 qua trepidus astris inserit Pindus caput | ultraque nubes Othrys eductus riget; *H. O.* 699 f. Fortuna | medioque rates quaerit in alto, | quarum feriunt sipara nubes; *H. O.* 802 sic ille gemitu sidera et pontum ferit; *H. O.* 817 in astra missus fertur et nubes vago | spargit cruore; *H. O.* 863-65 abrupta cautes scindat et partem mei | ferat omne saxum, . . . | totumque rubeat asperi montis latus; *H. O.* 1153 f. Pindo congestus Athos | nemus aetheriis inseret astris; *H. O.* 1236f.: tensus hac arcus manu | astris ab ipsis detulit Stymphalidas? *H. O.* 1620 f. flectit hic pinum ferox | astris minantem et nube de media vocat; *H. O.* 1624-28: quercus . . . | frangitque cuneos, resilit incussus chalybs | volnusque ferrum patitur et rigidum est parum; *H. O.* 1637 f. aggeritur omnis silva et alternae trabes | in astra tollunt Herculi angustum rogum.

FIGURES OF THOUGHT[1]

These are technically known as *σχήματα τῆς διανοίας*, *figurae mentis vel sententiarum*, and their basis is to be found not in any particular combina-

[22] Cf. Pichon, *Histoire de la Littérature latine*, 340: "Veut-on des hyperboles ronflantes? les deux *Hercules* en sont remplis, et les autres pièces n'en sont pas dénuées."

[1] The division into figures of thought and figures of expression is the usual one; cf. Quint. 9, 1, 17; Volkmann, 460: "Schon dem Cicero war diese Eintheilung bekannt, und es ist nicht zu bezweifeln, dass sie bis auf Theophrast zurückgeht." The difference is given *Rhet. Gr.* 3, 69, 22: *τούτῳ δὴ μάλιστα φαίη τις ἂν αὐτὰ διαφέρειν, τῷ τὰ μὲν τῆς διανοίας σχήματα,*

tion of words, but in an assumed attitude of the writer's or speaker's mind. Occurrences in the tragedies are numerous.[2]

1. Interrogation[3]

The rhetorical question is the most frequent of the figures of thought and one of the most effective, virtually giving emphatic assertion to the reverse of what is asked. Its employment by Seneca,[4] while adding variety and vivacity, is very largely to provide a means for the expression of emotion. Notable in number and effectiveness are the cases in which several questions follow in immediate succession, e.g., thirteen in *H. O.* 1234-47: Herculem agnoscis, pater? | hisne ego lacertis colla Nemeaei mali | elisa pressi? tensus hac arcus manu | astris ab ipsis detulit Stymphalidas? | his ego citatam gressibus vici feram | radiante clarum fronte gestantem caput? | his fracta Calpe manibus emisit fretum? | his tot ferae, tot scelera, tot reges iacent? | his mundus umeris sedit? haec moles mea est, | haecne illa cervix? hasne ego opposui manus | caelo ruenti? quis mea custos manu | trahetur ultra Stygius? ubi vires prius | memet sepultae? quid patrem appello Iovem? | quid per Tonantem vindico caelum miser? There are eleven in *Tr.* 814 ff., ten in *Pho.* 565 ff., eight in *Th.* 802 ff., seven in *H. O.* 1947 ff., six in *M.* 451 ff., five beginning with *H. F.* 1321, *Tr.* 562, *Pho.* 205, 219, 586. Occasionally a series of questions (seven in *Pho.* 205-15) is separated here and there by an answer. A single speech frequently contains a large number of questions slightly broken by other forms of statement, e.g. in *H. F.* 1138-86 twenty-seven questions are used by Hercules as he awakens from a trance and learns of his murderous deed,

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κἂν ὑπαλλάξῃ τις αὐτὰ τοῖς ῥήμασιν, ὁμοίως μένειν, τὰ δὲ τῆς λέξεως σχήματα οὐχ οἷόν τε εἶναι φυλλάττεσθαι ὑπαλλαττομένης τῆς λέξεως. *Rhet. Latin. Minor.* 28, 31: *differt figura elocutionis a figura sententiae hoc, quod sententiae figura immutato verborum ordine vel translato manet nihilo minus, elocutionis autem, si distraxeris vel immutaveris verba vel ordinem eorum non servaveris, manere non poterit.*

[2] Cf. Smith, *De arte rhetorica*, etc., 51: *cum apud omnes auctores interrogationes rhetoricae et apostrophae et exclamationes et aliae figurae inveniantur, in Senecae tamen tragoediis multo frequentiores sunt quam, exempli gratia, in eius exemplaribus Graecis.*

[3] Designated as ἐρώτημα (*interrogatio, interrogatum*) and πύσμα (*quaesitum, percunctatio*). The former is used of the question expecting an answer yes or no; the latter expects, if any answer at all, an extended one; see *Rhet. Gr.* 2, 97, 26; *Rhet. Latin. Minor.* 25, 26.

[4] There are some 450 examples. The actual number of questions is of course much greater, since only the first of a series is counted. Questions in the indicative exceed those in the subjunctive by about 25 to 1, a preponderance easily explained. The indicative reveals the speaker's own will, purpose, or motive, while the subjunctive represents a concession to the will, feeling, judgment, or purpose of the person addressed. Questions of the following type are common, as everywhere in rhetorical style: *H. F.* 226 *quid stabula memorem dira Bistonii gregis?* *H. F.* 258 *quis satis Thebas fleat?* *Tr.* 890 *an quisquam audeat negare?* *M.* 893 *egone ut recedam?* *A.* 550 *tene horream?* *Th.* 546 *credat hoc quisquam?* *H. O.* 369 *referam quid alias?* See also *H. F.* 386, 465, *Tr.* 271, *M.* 857, *Pha.* 120, 262, 774, 824, *Oe.* 328, 671, 1009, *A.* 579, *Th.* 684, *H. O.* 1279, 1644, 1676, *Pho.* 196, 379.

while in *H. O.* 1766-1831 Alcmena employs twenty-three in her lament for Hercules. A series of four questions is seen beginning with *H. F.* 386, *Tr.* 1168, *M.* 350, *Pha.* 172, 1168, *H. O.* 10, 1003, 1118, 1565, 1796, 1916, 1824, *Pho.* 80, 147, 233; three beginning with *H. F.* 626, 631, 963, *Tr.* 371, 571, 890, 981, *M.* 118, 560, *Pha.* 209, 671, 684, *Oe.* 849, 1009, *A.* 49, 193, 217, 517, *Th.* 627, 1006, 1024, *H. O.* 272, 308, 985, 1009, 1343, 1349, 1531, *Pho.* 205, 420, 557. Examples of two questions in succession are far too frequent for citation.

In the tragedies the emotion expressed by the question is prevailingly of the unpleasant, the sad and introspective, the violent type. Note that of resentment, anger, hatred, jealous rage, and violence, as when Megara refuses to wed Lycus: *H. F.* 372 egone ut parentis sanguine aspersam manum | fratrumque gemina caede contingam? Hippolytus scorns Phaedra's advances: *Pha.* 671 magne regnator deum, | tam lentus audis scelera? tam lentus vides? | et quando saeva fulmen emittes manu, | si nunc serenum est? Medea on realizing her desertion: *M.* 118 hoc facere Iason potuit erepto patre | patria atque regno sedibus | solam exteris | deserere durus? merita contempsit mea | qui scelere flammas viderat vinci et mare? | adeone credit omne consumptum nefas? Deianira pleading with Juno for vengeance on Hercules: *H. O.* 272 quid cessas, dea? | utere furente! quod iubes fieri nefas? | reperi, quid haeres?

Overwhelming sorrow, shame, bereavement, etc. may be illustrated by *H. F.* 626-28: Hercules learns of the disaster to his home; *Oe.* 1009-12: Jocasta addresses Oedipus; *Oe.* 1035-37: Jocasta when about to kill herself; *Th.* 1006-11: Thyestes before the severed heads of his sons; *H. O.* 1766-78: Alcmena lamenting over the ashes of Hercules. Self-reproach at the realization of guilt is seen in *H. F.* 1321-30: Hercules after the slaying of his family; *Pho.* 219-225 and 233-36: Oedipus and his polluting presence. Imminent peril or disaster is reflected in *Tr.* 562-67: Andromache in pretended fear for Astyanax, nate, quis te nunc locus, | fortuna quae possedit? errore avio | vagus arva lustras? vastus an patriae vapor | corripuit artus? saevus an victor tuo | lusit cruore? numquid immanis ferae | morsu peremptus pascis Idaeas aves? *Tr.* 981-87: Hecuba on learning the lot which has assigned her to Ulysees; *Th.* 789-93: the chorus when unnatural darkness settles over the world; *H. O.* 1003-11: Deianira as if pursued by the furies and facing the punishments of the lower world. Surprise and bewilderment are evident in *H. F.* 1138-86 (twenty-seven questions): Hercules now restored to his right mind; *A.* 720-42: Cassandra under the spell of prophetic frenzy; *H. O.* 1944-62: Alcmena on hearing the voice of Hercules from the air.

At times the question is used to cast odium upon some one, as when Hecuba asks after the deaths of Polyxena and Astyanax: *Tr.* 1168-71 quo meas lacrimas feram? | ubi hanc anilis expuam leti moram? | natam

an nepotem, coniugem an patriam fleam? | an omnia an me sola? Medea when ordered to withdraw from Creon's kingdom: *M.* 451-59; the nurse to Phaedra, advising the latter to give up her mad passion: *Pha.* 171-77 and 209-14; Hippolytus at Phaedra's confession: *Pha.* 684-86; Jocasta to her sons: *Pho.* 557-59 and 565-84. The question is also used to excite pity, as when Phaedra turns to the mangled body of Hippolytus: *Pha.* 1168-74; or when Hercules in agony from the hidden fire that is consuming him asks: *H. O.* 1234-47 Herculem agnoscis, pater, etc? or when Alcmena makes lament over Hercules' wasted form: *H. O.* 1343-45 ubi membra sunt? ubi illa quae mundum tulit | stelligera cervix? quis tibi exiguam tui | partem reliquit? The question may express a wish, as when Andromache addresses Astyanax: *Tr.* 498-500 quis te locus, quae regio seducta, invia | tuto reponet? quis feret trepidis opem? | quis proteget? or when Andromache asks after Astyanax is reported thrown from the walls: *Tr.* 1109 quis tuos artus leget tumuloque tradet? Other instances are *Oe.* 929, *Th.* 623-25, *Pho.* 420-26.

The question is found frequently when the speaker deliberates, urging himself on to a course of action, as in *M.* 895 quid, anime, cessas? sequere felicem impetum. | pars ultionis ista, qua gaudes, quota est? *M.* 937 quid, anime, titubas? ora quid lacrimae rigant | variamque nunc huc ira, nunc illuc amor | deducit?; *M.* 988 quid nunc moraris, anime? quid dubitas potens? *Pha.* 112 quo tendis, anime? quid furens saltus amas? *Oe.* 1024 quid, anime, torpes? socia cur scelerum dare | poenas recusas? *A.* 108 quid, segnis anime, tuta consilia expetis? | quid fluctuaris? *A.* 228 quid terga vertis, anime? quid primo impetu | deponis arma? *Th.* 283 anime, quid rursus times et ante rem subsidis? See other examples *Pha.* 719, *Oe.* 933, 952, *A.* 915, *H. O.* 842, 1828. Note also the use of the question where the speaker addresses himself in words that are aside, or virtually so, as Andromache in *Tr.* 686 quid agis? ruina pariter et natum et virum | prosternis una? So the nurse in *Pha.* 425 quid dubitas? . . . trepidamus? Atreus in *Th.* 179 questibus vanis agis iratus Atreus? Octavia in *Oc.* 661 scelerum diri, miseranda, viri | potes hoc demens sperare memor? Other illustrations are found in *Tr.* 607-09, 642-44, *Oe.* 29-31, 1035-37, *A.* 193-98, *H. O.* 307-11, 855, *Oc.* 960-63.

Very frequent, and indicating a rise in rhetorical tone, are the questions, often several in succession, introduced by adverb or pronominal adjective, e.g. quid: *H. F.* 386-89 quid matres loquar | passas et ausas scelera? quid geminum nefas | mixtumque nomen coniugis nati patris? | quid bina fratrum castra? quid totidem rogos? *H. F.* 459, *A.* 49-52, *H. O.* 10-13, 307-11, 1246, *Pho.* 205-08, 234-36; quid quod: *Tr.* 496, *A.* 265; cur: *H. F.* 520, 1173, 1208, *Pha.* 209, *H. O.* 1959, *Oc.* 245; ubi: *H. F.* 1149, *Tr.* 571, *M.* 392, *H. O.* 1343; unde: *H. F.* 626, 942, *H. O.* 1265, 1944; quis (quae, quod) with common nouns: *Tr.* 899, 981, *H. O.* 1124, 1321, 1349, 1683;

with proper nouns: *H. F.* 1323, *Pha.* 715, 1169, *H. O.* 167; with proper and common nouns combined: *Tr.* 1104, *M.* 407, *Pha.* 119, 715, *Th.* 1047.

Properly included under interrogation is the figure of the answer,[5] limited to that offered by the questioner himself, who thus in various ways gives emphasis to what has gone before.[6] The following will serve as illustrations: *H. F.* 84 quaeris Alcidae parem? nemo est nisi ipse; *H. F.* 214 numquid immunis fuit | infantis aetas? monstra superavit prius | quam nosse posset; *Tr.* 407 quaeris quo iaceas post obitum loco? | quo non nata iacent; *Tr.* 740 hae manus Troiam erigent? | nullas habet spes Troia, si tales habet; *Tr.* 899 taedis quid opus est quidve solemni face? | quod igne? thalamis Troia praelucet novis; *M.* 53 quo virum linques modo? hoc quo secuta es; *M.* 361-63 quod fuit huius pretium cursus? | aurea pellis maiusque mari Medea malum, etc.; *M.* 561 excidimus tibi? numquam excidemus; *A.* 701 quid illa felix turba fraterni gregis? | exhausta nempe; *Th.* 746 sceleris hunc finem putas? gradus est; *H. O.* 1826 quae tibi sepulchra, nate, quis tumulus sat est? | hic totus orbis famae erit titulus tibi; *Pho.* 208-10 ut careas die? | cares. ut altis nobilem muris domum | patriamque fugias? patria tibi vivo perit; | natos fugis matremque? ab aspectu omnium | fortuna te summovit. See also *Tr.* 649, *M.* 26-28, 137-42, 929, 932, *Pha.* 627, *Oe.* 954-57, *Th.* 476-82, *H. O.* 1600-03.

2. Apostrophe and Exclamation

These closely related figures,[7] here treated together, are of very frequent occurrence in the tragedies.[8] Apostrophe, originally understood of a turn-away from the address to the judges, is used of any turning aside by

[5] Various designations and definitions are used; see *Rhet. Gr.* 3, 77, 5: ὑποφορά δέ ἐστιν ὅταν μὴ ἐξῆς προβαλὼν ὁ λόγος, ἀλλ' ὑποθείς τι ἢ ὡς παρὰ τοῦ ἀντιδίκου ἢ ὡς ἐκ τοῦ πράγματος ἀποκρίνηται πρὸς αὐτόν. Auct. ad Her. 4, 23, 33: *subiectio est, cum interrogamus adversarios aut quaerimus ipsi, quid ab illis aut quid contra nos dici possit, dein subicimus id, quod oportet dici aut non oportet aut nobis adiumento futurum sit aut offuturum sit contrario.* Quint. 9, 2, 12-15 discusses several purposes which the answer may be made to serve, but does not adopt a technical term. The union of question and answer is known also as διαλογισμός, or διαλεκτικόν. See *Rhet. Gr.* 3, 67, 12; *Gram. Latini*, 1, 283, 21; *Rhet. Latin. Minor.* 43, 22; Volkmann, 492.

[6] Cf. Quint. 9, 2, 14: *ceterum et interrogandi se ipsum et respondendi sibi solent esse non ingratae vices.*

[7] They are united under the term *exclamatio* by Auct. ad Her. 4, 15, 22: *exclamatio est, quae conficit significationem doloris aut indignationis alicuius per hominis aut urbis aut loci aut rei cuiuspiam compellationem.*

[8] The number including individual words, phrases, and sentences, and counting as one example a repetition in the same verse or in consecutive verses, is over 700. This total would be considerably increased if there were added the large number of exclamations expressed interrogatively, a type of sentence in which exclamation and interrogation become identical in form. In some 300 instances emotion is evidenced by the use of an interjection. Kamp (*op. cit.* 48) finds that Seneca uses 8 of the more common interjections to express astonishment (274 times), attestation (23), sorrow (20).

speakers from the immediate course of the thought, to address vividly, as if present, divinities, heroes, things, places, etc. Sometimes the speaker appeals to his own mood or feeling, e.g., to sorrow and grief: *Tr.* 107 nunc, nunc vires exprome, dolor; *Tr.* 595, *M.* 139, 914, 944, 1016, 1019, *A.* 649, *H. O.* 295, 308, 1446; anger: *H. F.* 75 perge ira, perge et magna meditantem opprime; *M.* 916, 953, Oc. 820; rage: *M.* 930 melius, a, demens furor; *H. O.* 434 quid stupes, segnis furor? Not infrequently the speaker apostrophizes his own soul in urging himself on to some decision or action (cf. Interrogation above p. 142), as *M.* 895 quid, anime, cessas? *Pha.* 112 quo tendis, anime? *Pha.* 592 aude, anime, tempta, perage mandatum tuum; *Pha.* 599 en incipe, anime; *Oe.* 933 anime, quid mortem times? *A.* 228 quid terga vertis, anime? See also *Tr.* 613, 662, *M.* 41, 937, 976, 988, *Pha.* 112, 719, *Oe.* 952, 1024, *A.* 108, 192, 868, 915, *Th.* 192, 270, 283, 324, 423, *H. O.* 842, 867, 1828.

Notable instances of apostrophe are *H. F.* 495-99: Megara at Lycus' proposal of marriage apostrophizes those upon whose rites an evil fate befell,

> umbrae Creontis et penates Labdaci
> et nuptiales impii Oedipodae faces,
> nunc solita nostro fata coniugio date.
> nunc, nunc, cruentae regis Aegypti nurus,
> adeste multo sanguine infectae manus;

H. F. 592-600: Hercules returning from the lower world asks forgiveness for bringing to light the hidden things of earth,

> o lucis almae rector et caeli decus,
> . . . . . .
> da, Phoebe, veniam, si quid inlicitum tui
> videre vultus: iussus in lucem extuli
> arcana mundi. tuque, caelestum arbiter
> parensque, visus fulmine opposito tege;
> et tu, secundo maria qui sceptro regis,
> imas pete undas;

H. F. 1066-76: the chorus calls upon sleep to soothe Hercules' weary spirit,

> tuque, o domitor
> Somne malorum, requies animi,
> pars humanae melior vitae,
> volucre o matris genus Astraeae,
> frater durae languide Mortis,
> veris miscens falsa, futuri
> certus et idem pessimus auctor,
> pater o rerum, portus vitae,
> lucis requies noctisque comes,
> qui par regi famuloque venis,
> pavidum leti genus humanum
> cogis longam discere noctem;

Tr. 28-33: Hecuba calls witnesses of her fore-knowledge of Troy's fall,

testor deorum numen adversum mihi,
patriaeque cineres teque rectorem Phrygum
quem Troia toto conditum regno tegit,
tuosque manes quo stetit stante Ilium,
et vos, meorum liberum magni greges,
umbrae minores;

Tr. 681-84: Andromache addresses Hector as if he were coming to her assistance,

rumpe fatorum moras,
molire terras, Hector: ut Ulixen domes.
vel umbra satis es . . . cernitis, Danai, Hectorem?

M. 1-12: Medea invokes thirteen different powers for vengeance upon Creon and his daughter,

di coniugales tuque genialis tori,
Lucina, custos quaeque domituram freta
Tiphyn novam frenare docuisti ratem,
et tu, profundi saeve dominator maris,
clarumque Titan dividens orbi diem,
tacitisque praebens conscium sacris iubar
Hecate triformis, quosque iuravit mihi
deos Iason, quosque Medeae magis
fas est precari: noctis aeternae chaos,
aversa superis regna manesque impios
dominumque regni tristis et dominam fide
meliore raptam, voce non fausta precor;

M. 740-49: Medea supplicates the aid of various infernal powers,

comprecor vulgus silentum vosque ferales deos
et Chaos caecum atque opacam Ditis umbrosi domum,
Tartari ripis ligatae squalido Mortis specu.
supplicis, animae, remissis currite ad thalamos novos:
rota resistat membra torquens, tangat Ixion humum,
Tantalus securus undas hauriat Pirenidas.
vos quoque, urnis quas foratis inritus ludit labor,
Danaides, coite; vestras hic dies quaerit manus.
gravior uni poena sedeat coniugis socero mei:
lubricus per saxa retro Sisyphum volvat lapis;

Pha. 406-12: the nurse calls upon Hecate,

regina nemorum, sola quae montes colis
et una solis montibus coleris dea,
converte tristes omnium in melius minas.
o magna silvas inter et lucos dea
clarumque caeli sidus et noctis decus,
cuius relucet mundus alterna vice,
Hecate triformis, en ades coeptis favens;

Pha. 1201-08: Theseus apostrophizes the lower world of darkness, monsters, of the deep, etc.,

> pallidi fauces Averni vosque, Taenarei specus,
> unda miseris grata Lethes vosque, torpentes lacus, etc.;

Oe. 249-57: Oedipus calls upon various divinities to attend him in his imprecation against the murderer of Laius,

> tu, tu penes quem iura praecipitis poli
> tuque, o sereni maximum mundi decus,
> bis sena cursu signa qui vario legis,
> qui tarda celeri saecula evolvis rota,
> sororque fratri semper occurrens tuo,
> noctivaga Phoebe, quique ventorum potens
> aequor per altum caerulos currus agis,
> et qui carentis luce disponis domos,
> adeste;

Oe. 868-70: Oedipus on learning the truth of his birth,

> dehisce, tellus, tuque tenebrarum potens,
> in Tartara ima, rector umbrarum, rape
> retro reversas generis ac stirpis vices;
> congerite, cives, saxa in infandum caput,
> mactate telis;

Oe. 1059-61: Oedipus invokes all pestilences of the land to go with him into exile,

> violenta Fata et horridus Morbi tremor,
> Maciesque et atra Pestis et rabidus Dolor,
> mecum ite, mecum;

A. 741-49: Cassandra under the spell of Phoebus,

> quid me vocatis sospitem solam e meis,
> umbrae meorum? te sequor testis, pater,
> Troiae sepultae; frater, auxilium Phrygum
> terrorque Danaum, . . . te sequor, nimium cito
> congresse Achilli Troile; incertos geris,
> Deiphobe, vultus, coniugis munus novae;

Th. 74-81: the ghost of Tantalus addresses those suffering punishment in the world below,

> quicumque poenas lege fatorum datas
> pati iuberis, quisquis exeso iaces
> pavidus sub antro iamque venturi times
> montis ruinam, quisquis avidorum feros
> rictus leonum et dira Furiarum agmina
> implicitus horres, quisquis immissas faces
> semiustus abigis, Tantali vocem excipe
> properantis ad vos;

Th. 1068-72: Thyestes calls upon seas, lands, gods, lords of the underworld, and Stygian night to hear his cry of anguish,

> clausa litoribus vagis
> audite maria, vos quoque audite hoc scelus,
> quocumque, di, fugistis; audite inferi,
> audite terrae, Noxque Tartarea gravis
> et atra nube, vocibus nostris vaca, etc.;

H. O. 949-58: Deianira appeals to the women of the lower world,

> laxate manes, recipe me comitem tibi,
> Phasiaca coniunx . . . ; adde me comitem tuis,
> Threicia coniunx, sceleribus; natam tuam,
> Althaea mater, recipe, . . . claudite Elysium mihi
> quaecumque fidae coniuges nemoris sacri
> lucos tenetis;

H. O. 1868-1904: Alcmena appeals to all nations, all lands to mourn for Hercules; see especially 1891-1904,

> flete Argolicae, flete, Cleonae:
> . . . . . .
> date Bistoniae verbera matres
> gelidusque sonet planctibus Hebrus:
> . . . . . .
> fleat Antaeo libera tellus
> et rapta fero plaga Geryonae:
> mecum miserae plangite gentes,
> audiat ictus ultraque Tethys.
> vos quoque, mundi turba citati,
> flete Herculeos, numina, casus;

In the figure of exclamation (*exclamatio*, ἐκφώνησις) the thought is expressive of various feelings, as of pain or grief: *Tr.* 1013 semper a semper dolor est malignus; *M.* 139, *H. O.* 212, 1794, *Pho.* 524; of regret, especially with ei mihi: *H. O.* 1024 fugit attonita, ei mihi. | peracta iam pars matris est: statuit mori; *H. O.* 1181, 1205, 1784, *Oc.* 150; of sorrow, etc.; especially with eheu (*Pha.* 868, *A.* 868), and heu, either in heu me (*Tr.* 476, 681, *Pha.* 898, 997, 1173, *H. O.* 1761, *Oc.* 31, 169), heu independently (*M.* 649, *H. O.* 123, *Oc.* 267, 632, 738), or heu with some expression of degree, as quanta (*Pha.* 847), quam (*A.* 589, *Oc.* 55), qualis (*H. O.* 1218). In attestations, with the emotion of wonder, lament, shame, etc., pro occurs twenty times; ecce with astonishment or suprise is found forty-four times, en with excitement, wonder, anger, etc., sixty times, and o expressing joy, desire, fear, pleasure, wonder, indignation, etc., one hundred and twenty times.

Apart from interjections the most striking exclamations are: bene est (*A.* 870); bene est, abunde est (*Th.* 279, 889); bene est, peractum est (*M.* 1019); bene est, tenetur (*Tr.* 630, *M.* 550); bene habet (*H. F.* 1035); bene habet, peractum est (*Oe.* 998); habet, peractum est (*A.* 901); peractum

est (*H. O.* 1340). Other examples, used to express encouragement, exhortation, commands, etc., are: age (agite) followed by another imperative, as in *H. F.* 104 hoc agite, poenas petite; *Tr.* 963, 1000, *M.* 652, *Th.* 192, *H. O.* 1717, *Pho.* 334, 641, *Oc.* 5; agedum with a second imperative, *H. F.* 397, 1281, *Oe.* 787, 1032, *H. O.* 482, 1617, 1857. More extended illustrations of exclamations are *Tr.* 766-68: Andromache addressing the ill-fated Astyanax, o dulce pignus, o decus lapsae domus | summumque Troiae funus, o Danaum timor, | genetricis o spes vana; *M.* 985-87: Medea after slaying one of her sons, o placida tandem numina, o festum diem, | o nuptialem! *H. O.* 1231-34: Hercules lamenting the wasting away of his body, pro quantum est malum | quod esse vastum fateor, o dirum nefas! | en cernite, urbes, cernite ex illo Hercule | quid supersit.

Exclamation which is expressed by i (ite) followed by another imperative is regularly emotional,[9] in form a permission,[10] but in most cases involving irony, sarcasm, impatience, vexation, etc., as in *H. F.* 1137: the chorus to the ill-fated boys of Hercules, ite, iratos visite reges; *Tr.* 191-93: the ghost of Achilles demanding of the Greeks the sacrifice of Polyxena, ite, ite inertes, manibus meis debitos | auferte honores, solvite ingratas rates | per nostra ituri maria; *Tr.* 791: Andromache to Astyanax about to be put to death, i, vade liber, liberos Troias vide; *M.* 197: Creon bids Medea, who complains of unjust treatment, to find sympathy among the Colchians, i, querere Colchis; *M.* 650: the chorus to those who would sail the forbidden deep, ite nunc, fortes, perarate pontum | fonte timendo; *Pha.* 1: Hippolytus to his followers in the hunt, ite, umbrosas cingite silvas | summaque montis iuga, Cecropii; *Oe.* 823: Oedipus sending the slaves to find the shepherd Phorbas, ite, propere accersite, | famuli, penes quos summa consistit gregum; *Oe.* 880: Oedipus to himself on discovering his guilt, i, perge, propero regiam gressu pete: | gratare matri liberis auctam domum; *Oe.* 1051: Oedipus to himself, as he starts into exile, i, profuge vade—siste, ne in matrem incidas; *Oe.* 1057: Oedipus to the people of Thebes, ite, ferte depositis opem; *Pho.* 401: a messenger urging Jocasta to stay the arms of her warring sons, i, redde amorem fratribus, pacem omnibus, | et impia arma matris oppositu impedi; *H. O.* 742-44: Hyllus about to announce to Deianira the disaster she has brought on Hercules, i, profuge, quaere si quid ulterius patet | terris freto sideribus Oceano inferis, | ultra labores, mater, Alcidae fuge; *H. O.* 1863: Alcmena bids the world to lament for Hercules, ite, Alcmenae | magnique Iovis plangite natum.

A species of exclamation is found in examples of προσωποποιία[11] the

[9] See Lease, *A. J. P.* 19 (1898), pp. 59 ff.

[10] See also above under Irony, p. 137 n. 19.

[11] *Rhet. Gr.* 3, 212, 13; Quint. 6, 1, 25: *utiles sunt prosopopoeiae, id est fictae alienarum personarum orationes;* Demetr. Phal. 265; *Rhet. Latin. Minor.* 62, 26: *προσωποποιία est figura sententiae, qua oratio ad alterius personae orationem imitandam retorquetur. Latine dicitur deformatio vel effiguratio.*

introduction of fictitious words delivered in another person's character, as of an abstraction personified, or of absent persons; *H. F.* 526-32: Fortune's decree, "Eurystheus facile regnet in otio; | Alcmena genitus bella per omnia | monstris exagitet caeliferam manum"; *H. F.* 772; Charon to Hercules, "quo pergis, audax? siste properantem gradum"; *H. F.* 583-87: Pluto to Eurydice, "evade ad superos, lege tamen data: | tu post terga tui perge viri comes, | tu non ante tuam respice coniugem, | quam cum clara deos obtulerit dies | Spartanique aderit ianua Taenari"; *Tr.* 191-96: the shade of Achilles demanding the sacrifice of Polyxena; "ite, ite inertes, manibus meis debitos | auferte honores, solvite ingratas rates per | nostra ituri maria. non parvo luit | iras Achillis Graecia et magno luet: | desponsa nostris cineribus Polyxene | Pyrrhi manu mactetur et tumulum riget"; *Tr.* 452-56: Hector's ghost to Andromache, "dispelle somnos . . . et natum eripe, | o fida coniunx: lateat, haec una est salus," etc.; *Tr.* 726-28: Alcides overcome by the tears of Priam, "suscipe . . . rector habenas | patrioque sede celsus solio; | sed sceptra fide meliore tene"; *Tr.* 802-06: Andromache's words (to be delivered by Astyanax) to Hector, "si manes habent | curas priores nec perit flammis amor, | servire Graio pateris Andromachen viro, | crudelis Hector? lentus et segnis iaces? | redit Achilles"; *Tr.* 1053: Trojans pointing to the ruins of Troy, "Ilium est illic, ubi fumus alte | serpit in caelum nebulaeque turpes"; *Tr.* 1134-36: the prayer of the Trojans as Polyxena is brought forward, the pretended bride of Pyrrhus; *M.* 690-704: Medea summoning her serpent poisons; *Pha.* 1066: Theseus to the sea-monster; *Oe.* 571-73: Tiresias as the spirits of the dead answer his summons; *Oe.* 626-58: Laius revealing hismurderer to Tiresias; *Oe.* 926-77: Oedipus' words on learning his guilt; *A.* 517-26: the Greeks in shipwreck; *A.* 545-52: Ajax's words when shipwrecked and flame-scorched by Pallas' thunderbolt; *H. O.* 511: the centaur Nessus to Deianira; *H. O.* 514-16: Hercules to Nessus; *H. O.* 523-33: Nessus delivering the love charm to Deianira; *H. O.* 790-96: Hercules sacrificing to Cenaean Jove; *H. O.* 813-16: Hercules slaying Deianira's messenger Lichas; *H. O.* 823-25: Hercules explaining his mad rage; *H. O.* 1648-64; Hercules' words at the funeral pyre: *H. O.* 1673-79: Hercules rebukes his mother for her tears; *H. O.* 1696-1726: Hercules' prayer to Jove; *H. O.* 1738: Hercules' farewell words on Mount Oeta; *Pho.* 520-22: Jocasta's prayer for Polynices; *Oc.* 333-45, 371-72: the dying words of Agrippina.

3. Climax

This figure consists in the arrangement of words, parts of a sentence, or entire sentences in such a way that the least impressive stand first, while the succeeding elements rise in emphasis.[12] Since emotion in the tragedies

[12] This is the sense in which rhetoricians use αὔξησις or *incrementum* (*Rhet. Gr.* 1, 457, 5 αὔξησίς ἐστι λόγος μείζων ποιῶν φαίνεται τὸ πρᾶγμα. *Rhet. Latin. Minor.* 169, 23); cf. Quint. 8,

reaches a rather uniformly high level, examples of climax are neither numerous nor very striking.

Of single words in approximately climactic order note adjectives, as in *H. F.* 31 quicquid pontus aut aer tulit | terribile dirum pestilens atrox ferum; *H. F.* 317 demersus ac defossus et toto insuper | oppressus orbe; *Tr.* 1056 o dura fata, saeva miseranda horrida; *M.* 20 erret egens | exul pavens invisus incerti laris; *M.* 45 effera ignota horrida, | tremenda caelo pariter ac terris mala; *M.* 207-09 clade miseranda obruta, | expulsa supplex sola deserta, undique | afflicta; *M.* 217 generosa, felix, decore regali potens; *Pha.* 416 torvus aversus ferox; *A.* 991-92 inops egens inclusa, paedore obruta, | vidua ante thalamos, exul, invisa omnibus; *H. O.* 261 immane dirum horribile. Nouns so arranged are found *Tr.* 582-86 propone flammas, vulnera et diras mali | doloris artes et famem et saevam sitim | variasque pestes undique, et ferrum inditum | visceribus istis, carceris caeci luem, | et quicquid audet victor iratus timens; *M.* 249 miseriis angulum ac sedem rogo | latebrasque viles; *M.* 277 fugam, rapinas adice, desertum patrem | lacerumque fratrem; *M.* 488 tibi patria cessit, tibi pater, frater, pudor; *A.* 45 enses secures tela, divisum gravi | ictu bipennis regium video caput; *A.* 112 periere mores ius decus pietas fides | et qui redire cum perit nescit pudor; *A.* 117-20 quod ulla coniunx perfida atque impos sui | amore caeco, quod novercales manus | ausae, quod ardens impia virgo face, | Phasiaca fugiens regna; *Th.* 52 odia caedes funera; *Th.* 404-06 optata patriae tecta et Argolicas opes | miserisque summum ac maxime exulibus bonum, | tractum soli natalis et patrios deos. Verbs are somewhat less frequent; *Tr.* 574 tuta est, perire quae potest debet cupit; *Tr.* 615 maeret, illacrimat, gemit; *M.* 390 minatur aestuat queritur gemit; *M.* 445 viso memet exiluit, furit, | fert odia prae se: totus in vultu est dolor; *Pha.* 566 detestor omnes, horreo fugio execror; *H. O.* 253 queritur, implorat, gemit; *H. O.* 1978 cessit ex oculis, abit, in astra fertur.

Phrases are occasionally arranged in climax, as in *H. F.* 441-45 post tot ingentis viri | memoranda facta postque pacatum manu | quodcumque Titan ortus et labens videt, | post monstra tot perdomita, post Phlegram impio | sparsam cruore postque defensos deos; *Oe.* 32 inter ruinas urbis et semper novis | deflenda lacrimis funera ac populi struem; *Th.* 889 bene est, abunde est, iam sat est etiam mihi. Clauses or sentences so arranged appear *H. F.* 27-29 non sic abibunt odia; vivaces aget | violentus iras animus et saevus dolor | aeterna bella pace sublata geret; *H. F.* 75-76 magna medi-

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4, 3: *incrementum est potentissimum, cum magna videntur, etiam quae inferiora sunt. id aut uno gradu fit aut pluribus, et pervenit non modo ad summum, sed interdum quodam modo supra summum.* For elevation with repetition of the same word the term is κλῖμαξ (Demetr. Phal. 270; *Rhet. Gr.* 3, 31, 10; Demosth. *De Cor.* 179), *gradatio* (*Rhet. Latin. Minor.* 517, 24; Auct. ad Her. 4, 25, 34; Cic. *De Orat.* 3, 54, 207; Quint. 9, 3, 54), or *gradatus* (*Rhet. Latin. Minor.* 52, 29).

tantem opprime, | congredere, manibus ipsa dilacera tuis; *H. F.* 86-88 adsint ab imo Tartari fundo excitae | Eumenides, ignem flammeae spargant comae, | viperea saevae verbera incutiant manus; *H. F.* 506-08 congerite silvas: templa supplicibus suis | iniecta flagrent, coniugem et totum gregem | consumat unus igne subiecto rogus; *H. F.* 1042-46 errat acies luminum | visusque maeror hebetat? an video Herculis | manus trementes? vultus in somnum cadit | et fessa cervix capite summisso labat; | flexo genu iam totus ad terram ruit; *Tr.* 563-67 errore avio | vagus arva lustras? vastus an patriae vapor | corripuit artus? saevus an victor tuo | lusit cruore? numquid immanis ferae | morsu peremptus pascis Idaeas aves? *Tr.* 698-702 sic te revisat coniugis sanctae torus, | annosque, dum te recipit, extendat suos | Laerta; sic te iuvenis excipiat tuus, | et vota vincens vestra felici indole | aetate avum transcendat, ingenio patrem; *Tr.* 1115-17 soluta cervix silicis impulsu, caput | ruptum cerebro penitus expresso—iacet | deforme corpus; *M.* 462-64 cruentis paelicem poenis premat | regalis ira, vinculis oneret manus | clausamque saxo noctis aeternae obruat; *M.* 591-94: caecus est ignis stimulatus ira | nec regi curat patiturve frenos | aut timet mortem: cupit ire in ipsos | obvius enses; *M.* 837-39 meet in pectus venasque calor, | stillent artus ossaque fument | vincatque suas | flagrante coma nova nupta faces; *M.* 885-87 avidus per omnem regiae partem furit | ut iussus ignis: iam domus tota occidit, | urbi timetur; *Pha.* 555-57 a fratre frater, dextera gnati parens | cecidit, maritus coniugis ferro iacet | perimuntque fetus impiae matres suos; *Pha.* 560-62 huius incestis stupris | fumant tot urbes, bella tot gentes gerunt | et versa ab imo regna tot populos premunt; *Pha.* 682 in me tona, me fige, me velox cremet | transactus ignis; *Oe.* 126-30 ducitur semper nova pompa Morti: | longus ad manes properantur ordo | agminis maesti, seriesque tristis | haeret et turbae tumulos petenti | non satis septem patuere portae; *Oe.* 182-90 piger ignavos alligat artus | languor, et aegro rubor in vultu, | maculaeque cutem sparsere leves; | tum vapor ipsam | corporis arcem flammeus urit | multoque genas sanguine tendit, | oculique rigent, resonant aures | stillatque niger naris aduncae | cruor et venas rumpit hiantes; *Th.* 26-32 ne sit irarum modus | pudorve, mentes caecus instiget furor, | rabies parentum duret et longum nefas | eat in nepotes; nec vacet cuiquam vetus | odisse crimen: semper oriatur novum, | nec unum in uno, dumque punitur scelus, | crescat; *H. O.* 706-09 vagus per artus errat excussos tremor, | erectus horret crinis, impulsis adhuc | stat terror animis et cor attonitum salit | pavidumque trepidis palpitat venis iecur.

4. Antithesis

Antithesis, variously designated[13] and with sundry subdivisions, is perhaps the most frequently used of all figures, and in its broader aspects

[13] Ἀντίθεσις (Demetr. Phal. 24, 171, 172, 247, 250; Arist. *Rhet.* 3, 9, 7-10; *Rhet. Gr.* 3, 36, 26); ἀντίθετον (*Rhet. Gr.* 3, 78, 20; Demetr. Phal. 22, 23, 24, 26); cf. *Rhet. Latin. Minor.*

is one of the most spontaneous resources of literary expression.[14] The chief merit of antithesis is that it brings contraries into emphatic juxtaposition. It may be regarded as a figure both of thought and of expression, but for practical purposes consideration is here limited to examples—these by no means exhaustive—in which there is antithesis both in words and in thought. Rarely does Seneca indulge in false antitheses, in plays on words, or in expressions that are antithetic in form but not in sense. Only a few details of antithesis can here be noted, and these apart from examples incorporated in figures treated below, such as chiasmus, anaphora, and word-order, in which the principle finds freest expression.

Antithesis between single words which are not closely juxtaposed is not very frequent or striking. Note *H. F.* 590 quae vinci potuit regia carmine, | haec vinci poterit regia viribus; *Tr.* 334 quod non vetat lex, hoc vetat fieri pudor; *Tr.* 336 minimum . . . multum; *Tr.* 572 unum . . . omnia; *Tr.* 581 necessitas . . . pietas; *M.* 55 quae scelere parta est, scelere linquenda est domus; *M.* 94 unius . . . omnibus; *M.* 176 Fortuna opes auferre, non animum potest; *M.* 421 liberis unus dies datus est duobus; *M.* 437 timor . . . pietas; *M.* 511 qui prole foeda misceat prolem inclitam; *Pha.* 735 mens inpudicam facere, non casus solet; *Pha.* 1122 quod interemi, non quod amisi fleo; *Th.* 86 me pati poenas decet, non esse poenam; *Th.* 200 flecti non potest —frangi potest; *H. O.* 1850 bis septenos gregem deplanxit una.

Much more common are the cases of antithesis in which single words of opposite significance are immediately juxtaposed, as *H. F.* 251 felix scelus virtus vocatur; 272 saeva iusta sceptra confringit manu; 448 mortale caelo non potest iungi genus; 456 gravia parvus; 525 non aequa bonis; 576 surdis resonant; *Tr.* 221 celso parva; 253 tumidi lentus; 537 magni parvus; 1019 felices miserum; *M.* 288 brevem largire moram; 333 parvo dives; *Pha.* 111 rigida molli; 130 nefanda casto; 200 proterva tenera; 201 tantum minimis; 919 pulchram turpibus; 1197 impium iusto; *Oe.* 252 tarda celeri; 259 hospitalis exulem; 770 iuvenem senex; *A.* 153 extrema primo; 220 victrix inultum; 397 antiqua novas; 518 ignava fortes; 683 male confisae credunt; 712 mollis horrescit; *Th.* 469 parvis magna; 708 iuvencos tigris; *H. O.* 373 udum feroci; 393 aerumnas decor. Not rarely the words in antithesis are those of relationship: *Tr.* 1074 paterna puero bella mon-

47,16: *σύγκρισις* sive *ἀντίθεσις, comparatio rerum atque personarum inter se contrariarum;* 51,9-15: *cum verbum verbo pari potestate per contrarium redditur . . . Latine contrarium vel oppositio potest dici;* Cic. *Orat.* 39, 135: *cum [verba] sunt contrariis relata contraria.* Still other terms found are *contentio* (Auct. ad Her. 4, 45, 58); *contrapositum* (Quint. 9, 3, 81: *contrapositum autem vel, ut quidam vocant, contentio (ἀντίθετον dicitur) non uno fit modo. nam et singula singulis opponuntur . . . et bina binis . . . et sententiae sententiis).*

[14] The principle of contrast, which underlies antithesis is, of course, much wider than verbal expression, and is so recognized by writers on style. Nägelsbach, *Lat. Stilistik*, p. 634 sees in the expression of contrasted clauses "die den Organismus des lateinischen Satzes beherrschende Macht."

strabat; *Pha.* 555 gnati parens; 1251 parens patrem; 1263 nato genitor; 1272 parentem natus; *Oe.* 253 soror fratri; *A.* 979 gnata genetricem; *Th.* 90 avus nepotes; 145 patrium natus; 1090 gnatos pater; *H. O.* 10 patrem noverca; 31 nato patrem; 425 natam parens; 687 patrias puer; 1777 parentem natus; 1785 natus patres; *Pho.* 17 sorores mater; 411 iuvenes anus; *Oc.* 164 coniunx viro; 722 coniugis genetrix. Words indicating numbers are contrasted in *H. F.* 557 uno tot populi remige transeunt; *Tr.* 305 solus totiens; 489 multos una; *M.* 354 totiens uno; *Oe.* 282 una bimaris; *A.* 646 unus tota; 838 uno tria; *H. O.* 322 una quot; *H. O.* 526, 809, 1842 una inter omnes; 822 unus ambobus; 1840 quot uno; *Pho.* 65 duobus omnis; *Oc.* 551 omnes in unam.

Antithesis is rather common between pairs of words or clauses, as in *H. F.* 34 in laudes suas mea vertit odia; 41 minorque labor est Herculi iussa exequi | quam mihi iubere; 89 caelitum sedes pete, humana temne; 199-201 certa sedet | sordida parva fortuna domus: | alte virtus animosa cadit; 270 suis carentem finibus, nostris gravem; 340 qui genus iactat suum, aliena laudat; 348 ducet e genere inclito novitas colorem nostra; 513 miserum veta perire, felicem iube; 1278 si vivo, feci scelera; si morior, tuli; *Tr.* 235 Ilium vicit pater, vos diruistis; 257 quid facere victor debeat, victus pati; 301 o tumide, rerum dum secundarum status | extollit animos, timide cum increpuit metus; 510-12 fata si miseros iuvant, | habes salutem; fata si vitam negant, | habes sepulchrum; 1075 haec nota quondam turris et muri decus, | nunc saeva cautes; *M.* 153-56 ira quae tegitur nocet; | professa perdunt odia vindictae locum; | levis est dolor qui capere consilium potest | et clepere sese: magna non latitant mala; 159 fortuna fortes metuit, ignavos premit; 194 si iudicas, cognosce, si regnas, iube; 477 aliena quaerens regna deserui mea; 654 omnibus verax, sibi falsus uni; 779 piae sororis, impiae matris; *Pha.* 607 curae leves loquuntur, ingentes stupent; 660 in ore Graio Scythicus apparet rigor; 666 te genitor, at me gnatus; 1209 dum falsum nefas exsequor . . . incidi in verum scelus; *Oe.* 243 curat peremptum nemo quem incolumem timet; 700 qui pavet vanos metus, veros meretur; *A.* 180 in nos fidelis augur, in captas levis; 328 graves levibus telis pharetras; 934 fidem secunda poscunt, adversa exigunt; *Th.* 211 laus vera et humili saepe contingit viro, | non nisi potenti falsa; 529 habere regnum casus est, virtus dare; *H. O.* 305 qui dies thalami ultimus | nostri est futurus, hic erit vitae tuae; 357 illicita amantur, excidit quicquid licet; 405 toris caruisse regnantis leve est: | alte illa cecidit quae viro caret Hercule; 840 Austerque lenis pondus Herculeum rapit; 1027-29 si mori matrem vetas, | patri es scelestus; si mori pateris, tamen | in matre peccas; 1847 quicquid negaret Iuppiter, daret Hercules; *Pho.* 76 si moreris, antecedo: si vivis, sequor; 152 eripere vitam nemo non homini potest, | at nemo mortem; 522-24 nempe nisi bellum foret, | ego te carerem; nempe si tu non fores, | bello carerem; 589 fraudis alienae dabo | poenas, at ille praemium

scelerum feret? 632 praemium incertum petis, certum scelus. Other examples are: *H. F.* 368, 374, 406, 409, 423, 469, 656, 1114, 1200, 1290, *Tr.* 209, 251, 323, 412, 423, 434, 447, 497, 607, 633, 747, 913-17, 1050, 1061, 1172, *M.* 492, *Pha.* 618, 653, *Oe.* 936, *A.* 191, 251, *Th.* 610, *H. O.* 608, 846, 964, 995, 1465, 1516, 1836, *Pho.* 384, 419, 592, 618.

FIGURES OF EXPRESSION

1. Anaphora

This figure with its several subdivisions, usually found without connective particles but sometimes with them, is a very marked rhetorical feature of the tragedies. As commonly employed it consists in the repetition of the same or practically the same word in successive statements,[1] the grace, life, and energy of the figure being felt in the fact that the repeated word carries the mind back (cf. the meaning of the corresponding verb ἀναφέρειν) as each added element is reached.

Emphasis is most striking when the repeated element consists of more than one word, e.g. three in *H. F.* 465-68 fortem vocemus cuius ex umeris leo, etc. | fortem vocemus cuius horrentes comae, etc.; *H. F.* 481-85 ipsius opus est caestibus fractus suis, etc. | ipsius opus est vulneri et ferro invius, etc.; *H. O.* 632-637 colit hic reges regumque lares, etc. | colit hic reges, calcet ut omnes; *Pho.* 368 hoc leve est . . . hoc leve est. The repetition of two words is much more frequent; *Tr.* 510 fata si miseros iuvant, . . . fata si vitam negant; *Tr.* 698-700 sic te revisat coniugis sanctae torus, | . . . sic te iuvenis excipiat tuus; *Pha.* 67 sive illud Arabs divite silva | sive illud inops novit Garamans; *Pha.* 154 quid ille rebus lumen infundens suum | . . . quid ille qui mundum quatit? *Pha.* 287 si qua . . . si qua; *Pha.* 418-20 sic te . . . sic te; *Pha.* 672 tam lentus audis scelera? tam lentus vides? *Pha.* 1039 et quem . . . et quem; *Pha.* 1188 o mors amoris una sedamen mali, | o mors pudoris maximum laesi decus; *Th.* 149 hos aeterna fames persequitur cibos, | hos aeterna sitis; *Th.* 290 hac spe minanti fulmen occurret Iovi, | hac spe subibit gurgitis tumidi minas; *H. O.* 487 non ille primos accipit soles locus, | non ille seros; *H. O.* 1521 dic sub Aurora positis Sabaeis, | dic sub occasu positis Hiberis; *Pho.* 56-58 non hunc . . . non hunc; *Pho.* 318 iubente te praebebit alitibus iecur—| iubente te vel vivet; *Pho.* 443 in me arma et ignes vertite, in me omnis ruat | unam iuventus.

[1] Quint. 9, 3, 30, without employing a definite term, introduces an example of anaphora with the words: *ab isdem verbis plura acriter et instanter incipiunt.* Definitions, however, are abundant, e.g. *Rhet. Gr.* 3, 46, 21: ἐπαναφορὰ δέ ἐστιν, ἡ καὶ ἀναφορά, πλειόνων στίχων ἢ κώλων ἀπὸ τῶν αὐτῶν τοῦ λόγου μερῶν ἀρχή. *Gram. Latini*, 4, 398, 5: *anaphora est relatio eiusdem verbi per principia versuum plurimorum;* Auct. ad Her. 4, 13, 19: *repetitio est, cum continentur ab uno atque eodem verbo in rebus similibus et diversis principia sumuntur.*

Usually the anaphora is two-fold, but as an indication of greater emphasis and emotion it is found three-fold or more in some eighty instances. Examples are: *H. F.* 299-301 tibi . . . tibi . . . tibi; *Tr.* 382-84 quicquid . . . quicquid . . . quicquid; *Tr.* 806-08 sume . . . sume . . . sume; *Pha.* 567 sit ratio, sit natura, sit dirus furor; *H. O.* 479 non tela sunt, non arma, non ignis minax; *Pho.* 234-36 quid hic | manes meos detineo? quid terram gravo | mixtusque superis erro? quid restat mali? Four-fold: *Tr.* 766-68 o dulce pignus, o decus lapsae domus | summumque Troiae funus, o Danaum timor, | genetricis o spes vana; *Tr.* 117-20 tibi . . . tibi . . . tibi . . . tibi; *Pha.* 48-52 tibi . . . tu . . . tu . . . tu; *Th.* 1069-71 audite maria, vos quoque audite hoc scelus, | quocumque, di, fugistis; audite inferi, | audite terrae; *H. O.* 1349-51 quis . . . quae . . . quod . . . quis; *H. O.* 1813 hic dira serpens cecidit, hic ales fera, | hic rex cruentus, hic tua fractus manu | qui te sepulto possidet caelum leo. Five-fold: *H. F.* 441-45 post tot ingentis viri | memoranda facta postque pacatum manu | quodcumque Titan ortus et labens videt, | post monstra tot perdomita, post Phlegram impio | sparsam cruore postque defensos deos; *Tr.* 353-57 qui . . . qui . . . cui . . . cui . . . cuius; *M.* 478-81 per spes tuorum liberum . . . per victa monstra . . . per manus . . . per praeteritos metus . . . per caelum et undas; *Oe.* 504-08 dum . . . dum . . . dum . . . dum . . . dum; *Th.* 691-95 ipse . . . ipse . . . ipse . . . ipse . . . ipse; *H. O.* 1774-77 quid . . . quid . . . quid . . . quem . . . quis; *H. O.* 1796-98 quae loca . . . quis locus . . . quae regio . . . quae mundi plaga . . . quas latebras. Six-fold or more: *Tr.* 774-82 nec . . . nec. . . non . . . non . . . non . . . nec. . . . non; *M.* 707-18 quaecumque . . . quae . . . quis . . . quos . . . quodcumque . . . quodcumque; *M.* 797-807 tibi sanguineo | caespite sacrum | sollemne damus, | tibi de medio rapta sepulchro | fax nocturnos sustulit ignes, | tibi mota caput | flexa voces cervice dedi, | tibi funereo de more iacens | passos cingit vitta capillos, | tibi iactatur | tristis Stygia ramus ab unda, | tibi nudato pectore maenas | sacro feriam bracchia cultro; *A.* 208-17 non Achilles . . . non melior Aiax . . . non sola Danais Hector et bello mora . . . non tela Paridis certa . . . non Memnon niger . . . non Xanthus . . . non nivea proles Cycnus aequorei dei, | non bellicoso Thressa cum Rheso phalanx, | non peltata Amazon; *A.* 350-64 te . . . tu . . . tu . . . tu . . . tibi . . . tibi . . . tibi . . . tibi . . . tua; *H. O.* 1235-43 hisne . . . hac . . . his . . . his . . . his . . . his . . . haec . . . haecne . . . hasne; *H. O.* 1823-26 reliquias magni Herculis | quis populus aut quae templa, quae gentes rogant? | quis, quis petit, quis poscit Alcmenes onus? | quae tibi sepulchra, nate, quis tumulus sat est?

Of the various parts of speech used in anaphora interrogative pronouns and particles are most frequent (over one hundred examples), their repetition enabling the speaker to emphasize item by item the descriptive details of the theme in hand, as in *H. F.* 1321-26 quem locum profugus petam? | ubi me recondam quave tellure obruar? | quis Tanais aut quis Nilus aut quis Persica | violentus unda Tigris aut Rhenus ferox | Tagusve Hibera

turbidus gaza fluens | abluere dextram poterit? *Th.* 942-46 quid me revocas festumque vetas | celebrare diem, quid flere iubes, | nulla surgens dolor ex causa? | quid me prohibes flore decenti | vincire comam? *Pho.* 420-26 quis me procellae turbine insano vehens | volucer per auras ventus aetherias aget? | quae Sphinx vel atra nube subtexens diem | Stymphalis avidis praepetem pennis feret? | aut quae per altas aeris rapiet vias | Harpia, etc.?

Personal and possessive pronouns are well represented. See *H. F.* 299, 584, *Tr.* 59, 117, 125, 864, 879, *M.* 73, 427, 488, 771, 797, *Pha.* 48, 60, 63, 682, 792, 803, *Oe.* 249, 413, 583, 642, 872, *A.* 234, 311, 352, 371, *Th.* 691, *H. O.* 144, 558, 1270, *Pho.* 502.Verbs,a less personal element, are relatively infrequent, as we should expect in the tragedies, where personal emotion is at the maximum; *Tr.* 806-09 sume nunc iterum comas | et sume lacrimas, quicquid e misero viri | funere relictum est, sume quae reddas tuo | oscula parenti; *M* . 911-14 iuvat, iuvat rapuisse fraternum caput; | artus iuvat secuisse et arcano patrem | spoliasse sacro, iuvat in exitium senis | armasse natas; *Pha.* 567 sit ratio, sit natura, sit dirus furor; see also *H. F.* 254, 1063, 1104, *Tr.* 132, 651, 1004, *M.* 181, 502, 551, 828, *A.* 435, 750, 829, 910, *Th.* 636, 922, 954, 1069, *H. O.* 583, 1438, 1550, *Pho.* 627, *Oc.* 7, 93, 816.

Negatives, reflecting strongly the disappointment and displeasure of most of the characters in tragic situations, occur freely (some sixty examples), more often with nouns and adjectives, less often with verbs; *H. F.* 931-33 nulla tempestas fretum | violenta turbet, nullus irato Iove | exiliat ignis, nullus hiberna nive | nutritus agros amnis eversos trahat; *Tr.* 148-53 non ille duos videt Atridas | nec fallacem cernit Ulixen; | non Argolici praeda triumphi | subiecta feret colla tropaeis; | non adsuetas ad sceptra manus | posterga dabit; see also *H. F.* 479, 550, *Tr.* 558, 875, 1106, *M.* 309, *Pha.* 100, 166, 207, 486, 527, 613, *Oe.* 37, 69, 709, *A.* 210, 529, 530, 598, 614, *Th.* 345, 353, 381, 471, 615, 794, 805, 814, 836, *H. O.* 121, 156, 479, 1202, 1321, 1325, 1394, 1588, *Pho.* 74, 301, 338, 505, 508, *Oc.* 400, 654.

Conveniently included under anaphora are instances of the immediate or practically immediate repetition of the same word[2] with emphasis, sometimes with vehemence, a figure which is on the whole used sparingly by Latin authors, but very frequently by Seneca.

Verbs, especially in the imperative—a form that effectively embodies the emotion of the speaker—are numerous: adice, adice (*M.* 527); cernite, cernite (*H. O.* 1233); da, da (*M.* 32); duc, duc (*Tr.* 993); ede, ede (*H. O.*

[2] Technically known as παλιλλογία (*Rhet. Gr.* 3, 165, 24), ἐπιζευξις (*Rhet. Gr.* 3, 99, 22; *Rhet. Latin. Minor.* 609, 23), *iteratio* (*Rhet. Latin. Minor.* 31, 12; 481, 10), or *geminatio* (*Rhet. Latin. Minor.* 66, 76; 609, 23). Auct. ad Her. 4, 28, 38 defines the phenomenon of repetition as *conduplicatio* and comments on its forcefulness thus: *vehementer auditorem commovet eiusdem redintegratio verbi et vulnus maius efficit in contrario causae, quasi aliquod telum saepius perveniat in eandem partem corporis.*

765); emitte, mitte (*Oe.* 932); est, est (*H. F.* 523, *H. O.* 1130); faciet, faciet (*M.* 423); fallor, fallor (*H. O.* 1930); fateor, fateor (*Th.* 513); flete, flete (*H. O.* 1891); fugimus, fugimus (*M.* 447); ibo, ibo (*Pho.* 12, 407); iuvat, iuvat (*M.* 911); ire, ire (*H. O.* 344); ite, ite (*Tr.* 191, 627, 1165, *M.* 845); parce, parce (*H. F.* 1314); perge, perge, (*H. F.* 75, *Pha.* 862); prohibet, prohibet (*Th.* 946); sequor, sequor (*Pho.* 40); vidi, vidi (*H. F.* 50, *Tr.* 170, *A.* 656, *H. O.* 207); trepidant, trepidant (*Th.* 828).

Adverbs are: cur, cur (*H. O.* 1959); hac, hac (*Tr.* 625, *Pha.* 83); hic, hic (*H. F.* 1313, *Pha.* 1268); hic est, hic est (*Tr.* 707); huc, huc (*M.* 980, *Pha.* 1247, *H. O.* 1759); iam, iam (*M.* 692, 949, 982, *Pha.* 926, *Oe.* 28, 668, *A.* 44, 1011, *H. O.* 218, 325, 1102, 1141, 1248); magis, magis (*Th.* 992); melius, melius (*M.* 139); nimis, nimis (*H. O.* 1778, 1803); nunc, nunc (*H. F.* 498, *Tr.* 107, *M.* 13, *H. O.* 550, 1880); semper, semper (*Tr.* 1013); sic, sic (*H. F.* 1218, *M.* 90, *Th.* 102, *H. O.* 846); ubi, ubinam (*H. O.* 1338, 1399); unde, unde (*H. O.* 1944); utinam, utinam (*H. O.* 868).

Pronominal forms are next in frequency: hac, hac (*H. O.* 813); haec, haec (*H. O.* 861); has, has (*Tr.* 739); hic, hic, (*Oc.* 371); his, his (*Pha.* 1230); hoc, hoc (*H. F.* 99, 916); hunc, hunc (*Oe.* 1038, *Th.* 101); illa, illa (*Oc.* 23); ille, ille (*Tr.* 721, *Oe.* 106, *H. O.* 753); me, me (*H. F.* 110, *Tr.* 680, *Pha.* 1159); mecum, mecum (*Oe.* 1061); nos, nos (*Tr.* 969); quis, quis (*H. O.* 1825); te, te (*H. F.* 900, *Pha.* 663, 888, *Oe.* 642, *H. O.* 1435); tu, tu (*M.* 266, *Oe.* 249); tua illa, tua illa (*M.* 500).

Nouns and adjectives are relatively few: arma, arma (*H. F.* 1242); avidis, avidis (*H. O.* 631); felix, felix (*H. O.* 202); ferae, ferae (*H. O.* 1201); lares, lares (*H. O.* 756); maius, maius (*M.* 674); matris, matris (*Oe.* 1013); misera, misera (*M.* 990); peior, peior (*H. O.* 950); peius, peius (*H. O.* 77); talis, talis (*Pha.* 655); totus, totus (*H. O.* 1873).

Another class of examples, in which there is emphatic repetition (but not immediately nor usually before a similar element, as in the classes discussed above), illustrate a figure designated now as *ἀναδίπλωσις*,[3] now as *ἐπανάληψις*.[4] Note the following: *H. F.* 1131 ite ad Stygios, umbrae, portus | ite, innocuae; *H. F.* 1177 at tu ede, Theseu, sed tua, Theseu, fide; *H. F.* 1199 hoc nostrum est scelus? tacuere? nostrum est; *Tr.* 117 tibi nostra ferit dextra lacertos | umerosque ferit tibi sanguineos; *Tr.* 901 celebrate Pyrrhi, Troades, conubia, | celebrate digne; *Pha.* 611 me vel sororem, Hippolyte, vel famulam voca, | famulamque potius; *A.* 1011 iam, iam iuvat vixisse post Troiam, iuvat; *Th.* 495 venit in nostras manus |, tandem Thyestes, venit, et totus quidem; *H. O.* 13 quid astra, genitor

[3] Although this term is also used synonymously with *παλιλλογία, ἐπίζευξις, ἐπαναδίπλωσις*, it seems better to confine it to cases of repetition after some intervening element, as is done by various writers of the *Rhet. Latin. Minor.*; cf. 32, 6; 65, 43; 481, 18.

[4] Cf. *Rhet. Gr.* 3, 46, 29; 3, 164, 24; *Rhet. Latin. Minor.* 46, 1; 49, 13; 609, 19; Demetr. Phal. 196.

quid negas? *H. O.* 770 pro diem, infandum diem; *H. O.* 1013 parce verberibus precor, Megaera, parce; *H. O.* 1448 hoc, Hylle, dona matris, hoc manus parant; *Pho.* 49 discede a patre, discede, virgo; *Pho.* 155 dextra noster et nuda solet | bene animus uti—dextra, nunc toto impetu, etc.; *Pho.* 176 haeret etiam nunc mihi | ille animus, haeret, cum recusantem manum | pressere vultus; *Oc.* 137-40 frustra parentis invocas manes tui, | miseranda, frustra, etc.

The use of the same word at the beginning and also at the end of a clause or sentence is called by some ἐπαναδίπλωσις (ἀναδίπλωσις),[5] by others, προσαπόδοσις,[6] as *H. F.* 907 fraterque quisquis incolit caelum meus | non ex noverca frater; *H. F.* 1156 libet meum videre victorem, libet, etc.; *H. F.* 1167 hostis est quisquis mihi non monstrat hostem; *H. F.* 1230 date huc sagittas, stipitem huc vastum date; *Tr.* 25 victamque quamvis videat, haut credit sibi | potuisse vinci; *Tr.* 94 placet hic habitus, placet; *Tr.* 465 talis incessu fuit habituque talis; *Tr.* 920 sin rapta Phrygiis praeda remigibus fui | . . . ignosce raptae; *M.* 922 placuit hoc poenae genus, meritoque placuit; *M.* 947 habeat incolumes pater, dum et mater habeat; *M.* 984 rediere regna, rapta virginitas redit; *Pha.* 240 ferus est? amore didicimus vinci feros; *Pha.* 1238 recipe me dirum chaos, recipe; *Oe.* 980 fatis agimur: cedite fatis; *A.* 526 vehit ista Danaos classis et Troas vehit; *Th.* 220 fas est in illo quicquid in fratre est nefas; *Th.* 261 rapior et quo nescio, sed rapior; *Th.* 710 flectit hoc rictus suos, illo reflectit; *Th.* 907 miserum videre nolo, sed dum fit miser; *Th.* 1002 adeste, nati, genitor infelix vocat, | adeste; *Th.* 1036 quas miser voces dabo questusque quos? *H. O.* 939-41 para laborem. . . horridam poenam para; *H. O.* 1022 testor nitentis flammeam Phoebi rotam | superosque testor; *Pho.* 269 scelerisque pretium maius accepi scelus.

The order by which sentences or members of the sentence end in the same word is variously designated as *conversio*,[7] *conversum*,[8] ἐπιφορά,[9] ἀντιστροφή,[10], ἐπιστροφή.[11] Examples are: *Tr.* 592 minus timerem . . . si mihi timerem; *Tr.* 697 misero datur quodcumque, fortunae datur; *Tr.* 1039 et vir et Pyrrha, mare cum viderent, | et nihil praeter mare cum viderent;

[5] *Rhet. Latin. Minor.* 50, 19-29: *ἀναδίπλωσις est, cum idem verbum in eadem sententia et primum est et extremum . . . Latine dicitur inclusio.*

[6] *Rhet. Latin. Minor.* 32, 16: *Προσαπόδοσις, redditio. Nomen haec figura ex eo accepit, quod idem nomen in postrema parte membri, aut eadem quaecumque pars orationis redditur, [est conexa] unde id membrum aut is ambitus coepit.*

[7] Auct. ad Her. 4, 13, 19: *conversio est, per quam non, ut ante, primum repetimus verbum, sed ad postremum continentur revertimur hoc modo "Poenos populus Romanus iustitia vicit, armis vicit, liberalitate vicit"*; see also *Rhet. Latin. Minor.* 481, 29.

[8] *Rhet. Latin. Minor.* 33, 11.

[9] *Rhet. Latin. Minor.* 6, 26.

[10] *Rhet. Gr.* 3, 29, 26.

[11] *Rhet. Latin. Minor.* 52, 11.

Th. 1030 quidquid e natis tuis | superest habes, quodcumque non superest habes; *Pho.* 66 perire sine me non potes, mecum potes; *Pho.* 294 vitam tibi ipse si negas, multis negas; *Pho.* 367-69 hoc leve est quod sum nocens: | feci nocentes. hoc quoque etiamnunc leve est: | peperi nocentes. Another form of emphatic repetition, closely akin to the foregoing, is found where successive verses end in the same word, as in *H. F.* 896 tum quisquis comes | fuerat tyranni iacuit et poenae comes; *Tr.* 335 quodcumque libuit facere victori licet. | minimum decet libere cui multum licet; *Tr.* 967 quam vellet tuos | Cassandra thalamos, vellet Andromache tuos; *Tr.* 1006 hoc classi accidat | toti Pelasgae, ratibus hoc mille accidat; *M.* 504 ingrata vita est cuius acceptae pudet. | retinenda non est cuius acceptae pudet; *Oe.* 685 parumne me tam longa defendit fides? | aditum nocendi perfido praestat fides; *A.* 754 vos, umbrae, precor, | iurata superis unda, te pariter precor; *Th.* 207 quos cogit metus | laudare, eosdem reddit inimicos metus; *Th.* 596 dolor ac voluptas | invicem cedunt; brevior voluptas; *Pho.* 409 qui fuerit pius . . . qui non est pius; *Pho.* 526 dum nullum nefas | Mars saevus audet: hoc quoque est magnum nefas.

The figure of *ἀναστροφή*, or *ἐπαναστροφή* consists in a repetition at the beginning of a new clause or verse of the same word (or some variation of it) which ends the preceding clause or verse;[12] *H. F.* 424-26 telluris illum pondus immensae premit. | nullo premetur onere, qui caelum tulit. | cogere. cogi qui potest nescit mori; *H. F.* 1229 huc arcum date, date huc sagittas; *Tr.* 554 Hectoris natum petam: petissem Oresten: *Tr.* 866 arte capietur mea, | meaque fraude concidet Paridis soror; *Tr.* 912 perdere est patriam grave, gravius timere; *Tr.* 1060 quoscumque luctus fleveris, flebis meos; *M.* 25 parta iam, parta ultio est: peperi; *Pha.* 269 contemne famam: fama vix vero favet; *Oe.* 644 et mecum Erinyn pronubam thalami traham, | traham sonantis verbera; *Th.* 1005 gnatos ecquid agnoscis tuos? agnosco fratrem; *Pho.* 23 qua scelus fugiens novum | novumque faciens mater insiluit freto; *Pho.* 215-17 ANTIG. quem, genitor, fugis? | OEDIP. me fugio, fugio conscium scelerum omnium | pectus manumque hanc fugio, etc.; *Pho.* 450 dexteras matri date, date dum piae sunt; *H. O.* 1595 ecce . . . maeret, maeret Alciden pater.

Πλοκή, sometimes understood as a repetition of the same word with changed meaning,[13] is here used to denote the repetition of the same word at various intervals in the same or in a following sentence, often com-

[12] Cf. Volkmann, 471 f.: "Diejenige Art der Verdoppelung, bei welcher das Schlusswort eines Kolon zugleich das Anfangswort des nächsten ist . . . wird nicht immer von der παλιλλογία und ἀναβίπλωσις unterschieden. Das Schlusswort eines Verses [steht] häufig bei Dichtern als Anfangswort zu nächsten"; *Rhet. Gr.* 3, 70, 12: ἀναστροφὴ δέ ἐστι τὸ αὐτὸ καὶ ἐπαναβίπλωσις, ὅταν, ἔνθα πέπαυται τὸ πρῶτον κῶλον, ἐκεῖθεν ἄρχηται τὸ δεύτερον. Quint. 9, 3, 44 gives the same definition and similar illustration, but does not adopt a technical designation.

[13] Cf. *Rhet. Latin. Minor.* 31, 7; *Rhet. Gr.* 3, 56, 10.

bining a mingling of figures;[14] *H. F.* 590 quae vinci potuit regia carmine, | haec vinci poterit regia viribus; *Tr.* 533 augur haec Calchas canit; | et, si taceret augur haec Calchas, tamen, etc.; *Tr.* 740 hae manus Troiam erigent? | nullas habet spes Troia, si tales habet; *Tr.* 1005-08 quid precer vobis? precor | his digna sacris aequora: hoc classi accidat | toti Pelasgae, ratibus hoc mille accidat | meae precabor, cum vehar, quicquid rati; *M.* 932-34 quod scelus miseri luent? | scelus est Iason genitor et maius scelus | Medea mater; *M.* 943 ira pietatem fugat | iramque pietas—cede pietati, dolor; *Pha.* 215 quod non potest vult posse qui nimium potest; *Oe.* 1009-11 quid te vocem? | gnatumne? dubitas? gnatus es: gnatum pudet? | invite loquere gnate? *Th.* 35 miser ex potente fiat, ex misero potens; *Th.* 40 fratrem expavescat frater et gnatum parens | gnatusque patrem; *Th.* 438 sic concitatam remige et velo ratem | aestus resistens remigi et velo refert; *Th.* 613 quem dies vidit veniens superbum, | hunc dies vidit fugiens iacentem; *H. O.* 377 ubique caluit, sed levi caluit face; *H. O.* 607 quom tot populis stipatus eas, | in tot populis vix una fides; *H. O.* 1516 quod nulla pestis fudit Alciden palam | omnemque pestem vicit Alcides palam; *H. O.* 1577 vel comam silvis hiemes recident: | vel comam silvis revocabit aestas; *H. O.* 1763 quam leve est pondus mihi, | cui totus aether pondus incubuit leve; *Pho.* 412-14 nullum teste me fiet nefas; | aut si aliquod et me teste committi potest, | non fiet unum.

Ἐπάνοδος is used of a kind of repetition in which things or persons mentioned before are repeated and also differentiated,[15] as in *H. F.* 905 geminumque numen Phoebus et Phoebi soror: | soror sagittis aptior, Phoebus lyrae; *M.* 695-97 descendat anguis, cuius immensos duae, | maior; minorque, sentiunt nodos ferae | (maior Pelasgis apta, Sidoniis minor) *Pha.* 269 fama vix vero favet, | peius merenti melior et peior bono.

Finally to be noted are two examples of a form of repetition in which two or more clauses or sentences begin and also end with the same words;[16] *Th.* 388 rex est qui metuit nihil, | rex est qui cupiet nihil [bracketed by Peiper and Richter]; *Pho.* 522-24 nempe nisi bellum foret, | ego te carerem. nempe si tu non fores, | bello carerem.

2. Paronomasia

This term is used to designate a general class of figures which by some equality, resemblance, or dissimilarity appeal to the ear and attention of

[14] Quint. 9, 3, 41: *hanc frequentiorem repetitionem πλοκὴν vocant, quae fit ex permixtis figuris.*

[15] Cf. Quint. 9, 3, 35: *est et illud repetendi genus, quod simul proposita iterat et dividit, . . . ἐπάνοδος dicitur Graece, nostri regressionem vocant; Rhet. Latin. Minor.* 53, 12-22: *ἐπάνοδος est, cum duobus brevius pluribusve propositis ad singularum enarrationem recurritur, . . . Latine dicitur reversio vel regressio;* see also *Rhet. Gr.* 3, 183, 13.

[16] Illustrated but not designated by Quint. 9, 3, 31: *schema . . . cuius et initia inter se et rursus inter se fines idem sunt.* The figure is called *complexio* by Auct. ad Her. 4, 14, 20, *συνέπτωσις* by *Rhet. Latin. Minor.* 7, 7, *συμπλοκή* or *σύνθεσις* by *Rhet. Gr.* 3, 30, 7.

the reader or hearer.[17] In paronomasia, whose object is to state a thought with brevity, point, and emphasis, the same or a closely related word,[18] or a word of similar sound[19] is purposely employed to indicate and emphasize syntactical relations and to further the rhetorical ends served by a striking statement of equivalence, similarity, contrast, antithesis, etc.

The greater number of examples of paronomasia in the tragedies involve a change in the same word, especially in the cases of nouns.[20] Note these changes in case: *H. F.* 257 capitis, capite; 482 Eryx, Eryci; 487 unus, una; 905 Phoebus, Phoebi; *Tr.* 38 Ithacus, Ithaci; 327 regis, regi; 367 cruore, cruor; 397 mortem, mors; 427 maius, magno; 733 supplice, supplex; 869 mors, mortis; 982 regibus, reges; *M.* 233 ducem, ducum; 511 prole, prolem; *Pha.* 238 odium, odio; 555 fratre, frater; 603 magna, maior; 721 scelere, scelus; *Oe.* luctu, luctus; 108 salus, salutis; 131 funere, funus; 180 leti, leto; 829 magnum, magna; 1031 mors, mortis; *A.* 115, 169 scelera, sceleribus; 151 scelus, scelere; 175 captae, captus; 341 montes, montibus; 409[a] ratis, ratem; 488 vento, ventus; 488 aestus, aestum; 498 prora, prorae; 498 lateri, latus; 664 lacrimas, lacrimis; *Th.* 35 miser ex potente, ex misero potens; 572 bello, belli; 731 scelus, sceleri; 912 regum, regem; 994 nox, noctem; 1027 frater, fratrem; 1050 natos, natis; *H. O.* 171 magnis, magna; 632 reges, regum; 1542 par, parem; *Pho.* 55 patris, pater; 355 frater, fratrem; 470 pectus, pectori; 483 ferrum, ferri; 647 Cadmus, Cadmi; *Oc.* 225 mente, mens. Changes in number or in number and case are found: *Tr.* 233 bella, bellum; 692 pedes, pedibus; 791 liber, liberos; *M.* 563 scelerum, scelus; *Pha.* 237 castos, casta; 1125 levius, leviora; *Oe.* 242 regi, regum; 994 fatum, fata; *A.* 291 regum, rege; 808 nobilibus, nobile; *Th.* 86 poenas, poenam; 1067 nesciens, nescientes; *H. O.* 673 felix, felices; 1841 regno, regna; *Pho.* 104 regna, regnum.

[17] Quint. 9, 3, 66: *genus figurarum, quod aut similitudine aliqua vocum aut paribus aut contrariis convertit in se aures et animos excitat. hinc est παρονομασία, quae dicitur adnominatio;* cf. Auct. ad Her. 4, 21, 29. *Adfictio* also is used as an alternate term by *Rhet. Latin. Minor.* 51, 32.

[18] For the figure in this sense *Rhet. Latin. Minor.* 67, 94 uses *μετάλλαξις, declinatio,* and illustrates: *"dignos digna manent, plerumque bonis bene vortit."*

[19] In this sense, which includes wordplay or pun, and where the point lies in conscious changes in sound, meaning, quantity, etc., as illustrated frequently by the rhetoricians (cf. *Rhet. Latin. Minor.* 30, 32; 51, 23; 75, 12; 481, 6; 609, 29), *παρονομασία* occurs very rarely in Seneca's tragedies; *H. F.* 1184 *tuique nominis semper mihi numen secundum; Tr.* 301 *o tumide, rerum dum secundarum status extollit animos, timide cum increpuit metus; Th.* 135 *et maior placeat culpa minoribus; Th.* 1005 *gnatos ecquid agnoscis tuos? agnosco fratrem.*

[20] Technically known as *πολύπτωτον* (*πτωτικὸν σχῆμα*)and discussed by Quintilian (9, 3, 36) as a form of anaphora: *interim variatur casibus haec et generibus retractatio, . . . fit casibus modo hoc schema, quod πολύπτωτον vocant.* Pronouns not infrequently show variation in case and gender, but most of the instances illustrate anaphora and are treated under that head; see *H. F.* 718-20 *hic vasto specu | pendent tyranni limina, hoc umbris iter, | haec porta regni; H. F.* 1138, *Tr.* 355-58, *M.* 707-18, *M.* 957-63, *A.* 372-78, 514-16, 699, *Th.* 1024, *H. O.* 1235-43, 1349, 1774-77, *Oc.* 914-16.

Verbs also frequently show variation. Change in tense: *H. F.* 266 fecit, faciet; 274 tenet, tenebit; 409 posuit, deponere; 590 potuit, poterit; *Tr.* 31 stetit, stante; 193 luit, luet; 948 putabat, putat; *M.* 561 excidimus, excidemus; *Pha.* 1183 iungere, iunxisse; *Oe.* 660 facere, fecisse; 826 latere, latuit; *Th.* 551 tenuit, tenebit; *H. O.* 304 praelata est, praeferetur; 829 trahere, traxit. Change in mood: *H. F.* 116 vicit, vincat; M. 950 pereant, periere; *Pha.* 876 silere, sile; *Oe.* 855 vivit, vivat; 948 fieri, fiat; *Th.* 213 velit, volet; 504 tegi, tegatur; 725 caderet, cadit; *Pho.* 408 petere, petat. Change in voice: *H. F.* 41 iussa, iubere; 726 timet, timetur; *Tr.* 1099 flet, fletur; *M.* 28 spectat, spectatur; *M.* 218 petebant, petuntur; *Pha.* 406 colis, coleris; *Pha.* 941 mitti, mittam; *A.* 25 vincam, vincar; 869 vicimus, victi; *Th.* 416 datur, dantem; 1050 premo, premor; *H. O.* 163 vincere, victum est; 1614 vicerat, victa est; *Pho.* 9 video, videor; 493 fallere, falli; 640 vincere, viceris.

Paronomasia appears likewise in the frequent repetition of words that are etymologically identical or closely related; *H. F.* 197 me, mea; 278 victor, victam; 297 te, tuam; 364 felix, infelix; 368 victori, victo; 409 victor, victum; 457 fulmine, fulminanti; 565 mortis, mori; 646 magni, magnanime; 799 tegmine tegit;[21] *Tr.* 257 victor, victus; 633 dediscit, didicit; 671 inermes, armatis; 914 victor, victus; 994 me, mea; 1048 decrescet, crescet; 1161 gemitum, gemit; *M.* 29 curru, decurrit; 118 patre, patria; 128 novere, ignorent; 163 sperare, desperet; 261 piae, impium; 459 exuli, exilium; 472 somno, insomne; 503 innocens, nocens; *Pha.* 186 pollet, impotens; 249 sanitatis, sanari; 588 tuus, te; 617 recipe, accipe; 654 Phoebes, Phoebi; 822 forma, deformis; 920 pudor, impudentem; 1184 casta, incesta; 1195 castus, incestus; *Oe.* 304 voce, voca; 622 apertum, opertos; 687 regio, regni; 706 timet timentes;[21] 841 notus, ignotus; 1023 fas, nefas; *A.* 4 fugio, fugo; 39 ductor ducum;[21] 201 perde, pereundo; 202 mors, commori; 575 fracta frangit;[21] 781 gressus, gradu; 1007 ductorem ducum;[21] *Th.* 20 inausa audeat;[21] 402 notus, ignotus; 416 spectabis, aspice; 447 steti, destiti; 692 carmen canit;[21] 1001 gemitu gemit;[21] 1009 regna, rege; *H. O.* 130 cantu canet; [21] 335 captiva capiet;[21] 357 illicita, licet; 525 docta docuit;[21] 753 victor vincitur;[21] 1375 refer, differ; 1379 gemente, gemitus; *Pho.* 89 salus, salvum; 90 ulcisci, inultum; 222 castam, incestificus; 301 patris, patria; 307 indomitum domas;[21] 427 furenti, furit; 482 exarmatur, armatus; *Oc.* 260 nupta nupsit.[21]

[21] Repetition of the same or kindred stem in dependent relation is known as σχῆμα ἐτυμολογικόν; cf. *Gram. Latini*, 1, 446, 13: *cum praecedenti nomini aut verbum aut nomen adnectitur ex eodem figuratu.* See Landgraf, *Acta Sem. Erlang.* 2, 1-69, who defines (p. 8): *est igitur figura etymologica compositio duorum congenerum vocabulorum, quae item grammaticae legibus arctissime inter se conexa unam eamque amplificatam atque disertissimam notionem efficiant.*

Another form of paronomasia (sometimes considered under zeugma) is that in which nouns of different genders—one abstract, the other concrete —are governed by a single verb, the one noun being used in its proper, the other in a transferred sense,[22] e.g. *Tr.* 189 Hectorem et Troiam trahens; *Tr.* 213 exuit matris dolos falsasque vestes; *Tr.* 319 interque caedes Graeciae atque ustas rates;*Tr.* 353 tu qui Pelasgae vincla solvisti rati | morasque bellis; *Tr.* 484 mole quem [tumulum] immensa parens opibusque magnis struxit; *Tr.* 1120 idem ille populus alius ad facinus redit | tumulumque Achillis; *Pha.* 1101 et pariter moram dominumque rumpunt; *Pha.* 1178 animaque Phaedram pariter ac scelere exuam; *A.* 630 sonipes, cavernis conditos reges bellumque gestans; *A.* 987 fratrem reddat aut animam statim; *Th.* 661 victaeque falsis axibus pendent rotae | et omne gentis facinus (see Metonomy above);*H. O.* 107 quisquis sub pedibus fata rapacia | et puppem posuit fluminis ultimi; *H. O.* 799 taurus . . . volnus et telum ferens; *H. O.* 1430 lassam deserit mentem quies | redditque morbo corpus et luctum mihi.

To be regarded also as a type of paronomasia is alliteration. In its restricted sense it is applicable only to combinations of similar elements, or to members which are coordinate in syntax.[23] Such combinations of nouns are fairly numerous, as *H. F.* 871 occasus et ortus; 1057 terras tractusque; 1060 obitus et ortus; 1287 domibus dominisque; 1307 arto et ancipiti; 1330 ortum an occasum; *Tr.* 57 nuribus et natis; 1011 luctus lacrimaeque; 1073 ferro et face; *M.* 238 pudor paterque; 414 impetum irasque; 935 crimine et culpa; *Pha.* 623 supplicem ac servam; 851 luctus et lacrimae; 882 verbere et vinclis; 1044 pectus ac palear; *Oe.* 350 ora atque oculos; 757 saltus ac saxa; 1017 sidera ac solem; *A.* 207 fraude et furto; 754 victam victricemque; *Th.* 47 fas et fides; 481 fidem foedusque; *H. O.* 1113 ortus atque obitus; 1678 ubera atque uterum; *Pho.* 556 patriam ac penates; *Oc.* 119 oculos atque ora; 253 fatis atque fortunae; 495 principi et patriae; 514 cruoris aut caedis; 591 pignus et partem; 641 proavos patremque.

Adjectives in alliteration are few: *Tr.* 694 placidus patiensque; *Pha.* 36 audax avidumque; *A.* 352 sollicitum supplexque; 372 minor maiorque; *Oc.* 109 tumidos ac truces; 631 desertus ac destructus. Verbs also are not numerous: *Tr.* 1067 ede et enarra; 1148 mirantur ac miserantur; *M.* 655

[22] This construction, frequent in Ovid and the later epic poets (see examples quoted by Leo, *Senecae Trag.* pp. 198 ff.) and in the orators (cf. Volkmann, 477), was freely employed also in the rhetorical schools; cf. Sen. Rhet. *Contr. Exc.* 2, 4 *in sinu meo et filium et animam deposuit; Contr. Exc.* 3, 8 *suum quisque illo et ignem adtulit et dolorem; Contr. Exc.* 5, 1 *sumpsi instrumenta mortis, solitudinem et laqueum; Contr.* 9, 4, 15 *tu patrem cecidisti cum et legem nosses et fratrem;* Sen. *Dial.* 6, 3, 2 *simul et illum* [*Drusum*] *et dolorem posuit; De Ben.* 6, 33, 4 *libros . . . quos vix nomenclatorum complectitur aut memoria aut manus.*

[23] This is the sense in which it is used by the author of the most authoritative study of the subject at hand; see Wölfflin, *Die alliterierenden Verbindungen der lateinischen Sprache,* München, 1881, pp. 94.

conciditque caruitque; *Oe.* 591 creant celantque; *Th.* 189 tegit ac tuetur; 203 perdet aut peribit; 694 contrectat et componit; *H. O.* 340 pereat aut perimat.

Alliteration in its wider sense,[24] as an ornament of poetry, whose main purpose is to make verses musical with jingles and assonances of all kinds, is of frequent occurrence. While some of the examples noted are doubtless accidental, most of them bear the stamp of some kind of rhetorical emphasis; *H. F.* 157 suspensus spectat pressa praemia dextra; 186 pectore forti | properas maestos visere manes; 278 venias victor ad victam domum; 289 parentes liberos patriam petens; 752 faucibus siccis senex sectatur undas; 928 astra agant aeterna cursus; 1100 percussa sonent pectora palmis; 1160 cruenta caede confecti; 1201 casus hic culpa caret; 1217 cruore corpus impio sparsum cremo; *Tr.* 310 parem poscit Priamus; 687 prece placere poteris; 694 preces placidus pias patiensque recipe; 736 matris quidem me maeror attonitae movet, | magis Pelasgae me tamen matres movent; 758 non vacat vanis diem conterere verbis; 869 optanda mors est sine metu mortis mori; 1011 lenius luctus lacrimaeque mordent; 1101 saevos ciet ad sacra superos; 1136 terror attonitos tenet; *M.* 113 festa dicax fundat convicia fescenninus; 238 virgini placeat pudor paterque placeat; 362 maiusque mari Medea malum, | merces, etc.; 462 paelicem poenis premat; 660 patrioque pendet crimine poenas; *Pha.* 113 miserae matris agnosco malum; 937 profugum per omnis pertinax latebras premam; 1001 celerem citatis passibus cursum explicans; 1010 placidumque pelagus propria tempestas agit; *Oe.* 87 pavoris crimen ac probrum procul; 255 aequor per altum caeruleos currus agis; 304 in vota superos voce sollemni voca; 429 senior turpi sequitur Silenus asello; 553 imos palla perfundit pedes; 707 servate sontem saxeo inclusum specu; 788 animam senilem mollis exsolvit sopor; 792 pars magis metuenda fatorum manet; 880 perge, propero regiam gressu pete; 979 revulsis sanguinem venis vomit; 1019 nemo fit fato nocens; *A.* 202 mors misera non est commori; 243 quem paenitet peccasse paene est innocens; 258 palam mariti possidens paelex domum; 466 murmur grave, maiora minitans; 960 nisi forte fallor, feminas ferrum decet; *Th.* 530 di paria, frater, pretia pro tantis tibi | meritis rependant; 720 stetit sui securus et non est preces | perire frustra passus; *H. O.* 421 vitium impotens virtus vocatur; 578 cana rigentem populo cinctus comam; 612 in populos prodire paras; 1497 planctus pone funereos, precor; 1969 proinde planctus pone; *Pho.* 351 placidaeque amantem pacis ad partes vocas; 558 petendo patriam perdis; *Oc.* 279 edat partu pignora pacis; 682 captos reges carcere clausit; 745 pulsata palmis pectora; 977 procul a poena portate, precor.

[24] By this is meant the repetition of the same letter, ordinarily a consonant, at the beginning of successive or nearly adjacent words or syllables; cf. Landgraf, *op. cit.* p. 3: *cuius [alliterationis] natura haec est, ut duo vel plura deinceps vocabula quae tamen nullis grammaticae legibus inter se coniunguntur, ab iisdem litteris aut syllabis initium capiant.*

3. Chiasmus

Consideration is given here only to grammatical chiasmus, a reversal of order in corresponding pairs.[25] While in some cases chiasmus is a concession to the exigencies of the meter employed, in most instances there is an effort to add force to the statement, to secure emphasis in the juxtaposition or separation of terms, and to bring about the sharper contrast that results from a reversal of normal arrangement. The chiastic order of words affords excellent opportunity for the rhetorical effects of intonation and gesture in the tragedies, which are, as has been shown above, consistently declamatory in tone and substance.

The most conspicuous examples are those in which there is an exactly reverse order of a pair of three-word groups, as *H. F.* 656 quae fuit durum pati, meminisse dulce est; *H. F.* 704 immotus aer haeret . . . sedet nox atra; *H. F.* 756 praebet Tityos dapes . . . urnasque Danaides gerunt; *Tr.* 170 summa iam Titan iuga | stringebat ortu, vicerat noctem dies; *Tr.* 658 Hector est illinc . . . utrimque est Hector; *Tr.* 690 ne pater natum obruat prematque patrem natus; *Tr.* 1042 solvet hunc questum lacrimasque nostras | sparget, etc.; *M.* 900 fas omne cedat, abeat expulsus pudor; *Pha.* 921 vera fallaces probant simulantque molles dura; *Oe.* 649 virens [solum] reparabit herbas, spiritus dabit vitalis aura; *Oe.* 931 feras tuas emitte . . . mitte rabidos canes; *Th.* 307 leve est miserias ferre, perferre est grave. In *Th.* 220 there is a reverse order of noun-verb-prepositional phrase, fas est in illo quicquid in fratre est nefas. In *H. F.* 690-92 we find three three-word groups in which there is chiasmus within clauses which are chiastically arranged, tenet segnis Sopor, | Famesque maesta iacet . . . Pudorque serus tegit; cf. *H. F.* 1229 huc arcum date, | date huc sagittas, stipitem huc vastum date.

With pairs chiasmus within clauses which are also arranged chiastically is frequent. Note five pairs: *H. F.* 692-95 Pavorque furvus et frendens Dolor | aterque Luctus sequitur et Morbus tremens | et cincta ferro Bella; four pairs: *H.F.* 824 compressit oculos et diem invisum expulit | faciemque retro flexit atque omni petit | cervice terram; *A.* 512 invidet Pyrrhus patri, | Aiaci Ulixes, Hectori Atrides minor, | Agamemno Priamo; *Th.* 760-63 secat in membra corpus, amputat . . . lacertorum moras, denudat artus . . . ossa amputat; *Oc.* 816-17a fregit Danaos, fregit Atridem, | regna evertit Priami, claras | diruit urbes. Three pairs are more numerous: *H. F.* 104 hoc agite, poenas petite . . . concutite pectus; *H. F.* 797-99 solvit

[25] For chiasmus as a reversal of the logical order of thought, see Nägelsbach, *Lat. Stilistik*, p. 634. Although the term chiasmus is not employed by Greek and Roman writers on rhetoric, they occasionally, in the discussion of other figures, cite sentences which show chiastic arrangement, e.g. Hermogenes, *Rhet. Gr.* 3, p. 157 (Walz) under περίοδος; Auct. ad Her. 4, 15, 21 under *contentio*, and 4, 28, 39 under *commutatio;* Quint. 9, 3, 82 under *distinctio*, with the following illustration: *odit populus Romanus privatam luxuriam, publicam magnificentiam diligit.*

rictus et . . . caput opponit ac se tegmine ingenti tegit; *H. F.* 1285 aut omne Pindi Thracis excidam nemus | Bacchique lucos et Cithaeronis iuga; *Tr.* 38 cautus Ithacus aut Ithaci comes nocturnus . . . aut fallax Sinon; *Tr.* 64 ferite palmis pectora et planctus date | et iusta Troiae facite; *Tr.* 346 Thetide aequor, umbras Aeaco, caelum Iove; *M.* 527 adice Colchos . . . adice Aeeten . . . Scythas iunge; *M.* 532 intende dextram . . . flammas para . . . mundum quate; *Pha.* 449 iuventam solve, nunc cursus rape, effunde habenas; *Pha.* 906 hunc Graia tellus aluit an Taurus Scythes | Colchusque Phasis; *Pha.* 920 pudor impudentem celat, audacem quies, | pietas nefandum; *Pha.* 957 effunde pontum, vulgus aequoreum cie | fluctusque . . . voca; *Oc.* 583 torpentes lacus . . . pallentes deos noctemque veram; *Oe.* 945 iterum vivere atque iterum mori liceat, renasci semper; *Th.* 40 fratrem expavescat frater et gnatum parens | gnatusque patrem; *Th.* 52 misce penates, odia caedes | funera accerse et imple Tantalo totam domum; *Th.* 412 repete silvestres fugas saltusque densos . . . similemque vitam; *Th.* 424 rebus incertissimis, | fratri atque regno, credis ac metuis mala | . . . et aerumnas fugis; *Th.* 755 exta pectoribus tremunt | spirantque venae corque adhuc pavidum salit; *Th.* 1085 vindica amissum diem, | iaculare flammas, lumen ereptum polo | fulminibus exple; *H. O.* 638 calcet ut omnes | perdatque aliquos nullumque levet; *H. O.* 708 stat terror . . . cor salit . . . palpitat iecur; *H. O.* 1141 laxabit atri carceris iam iam fores | . . . vincula excutiet patri | caelumque reddet; *H. O.* 1813 hic dira serpens cecidit, hic ales fera, hic rex cruentus; *Pho.* 155 toto impetu, toto dolore, viribus totis; *Pho.* 159 effringe pectus corque tot scelerum capax | evelle, totos viscerum nuda sinus; *Pho.* 216 me fugio, fugio . . . pectus, manumque fugio; *Pho.* 290 impii belli minas | avertere unus tuque vaecordes potes | inhibere iuvenes, civibus pacem dare; *Pho.* 404 concita celerem gradum, | compesce tela, fratribus ferrum excute; *Oc.* 621 Tantali vincat sitim, dirum laborem Sisyphi, Tityi alitem.

A noticeable feature of chiasmus is that in which an association of ideas or relations is consciously aided by the separation or juxtaposition of proper names, e.g. *H. F.* 1324 violentus Tigris aut Rhenus ferox; *Tr.* 757 Danaidis satis nimisque Phrygibus; *Tr.* 854 Sparte, procul absit, absit Argos; *M.* 697 maior Pelasgis, Sidoniis minor; *M.* 723 has [pestes] aluit Tigris, Danuvius illas . . . has Hydaspes; *Pha.* 654 tuaeque Phoebes vultus aut Phoebi mei; *Pha.* 1129 Euros excipiunt, excipiunt Notos; *A.* 125 regina Danaum et inclitum Ledae genus; *A.* 526 vehit Danaos . . . Troas vehit; *H. O.* 843 natum reposcit Iuppiter, Iuno aemulum; *Oc.* 560 genitumque credit Venere, Vulcano satum.

Examples of two pairs of words arranged chiastically are conveniently considered according to the parts of speech brought together. Pairs most frequently found are nouns with verbs, in which arrangement the purpose of emphatic contrast is served, now by juxtaposing the nouns and separa-

ting the verbs, now by the reverse process, the former order being one and one-half times as frequent as the latter. The use of imperatives in chiasmus is a favorite arrangement in the tragedies, giving increase of emphasis to what is in itself a naturally vigorous form of expression; see *H. F.* 638 differ amplexus, parens, coniunxque differ; *H. F.* 640 flebilem [vultum] ex oculis fuga, . . . lacrimas reprime; *Tr.* 452 dispelle somnos . . . natum eripe; *Tr.* 517 cohibe parumper ora questusque opprime; *Tr.* 1065 expone seriem caedis, et duplex nefas | persequere; *M.* 42 pelle femineos metus | et inhospitalem Caucasum mente indue; *M.* 381 iras comprime ac retine impteum; *M.* 997 congere . . . funus, ac tumulum strue; *M.* 1007 virginum thalamos pete, relinque matres; *Pha.* 255 moderare . . . impetus, animos coerce; *Pha.* 1245-46 nunc iusta nato solve et absconde ocius | dispersa foede membra laniatu effero; *Oe.* 628 vibrate thyrsos, . . . gnatos manu lacerate; *A.* 114 da frena . . . nequitiam incita; *A.* 224 comprime adfectus truces mentemque . . . pacifica; *A.* 931 recipe hunc Oresten ac pium furtum occule; *Th.* 93 ne manus violate . . . neve aspergite aras; *Th.* 428 reflecte gressum . . . teque eripe; *Th.* 1015 demitte vallem nosque defossos tege; *H. O.* 276 aestus comprime et flammas doma; *H. O.* 1374 compesce lacrimas . . . aerumnas doma; *H. O.* 1649 accipe haec . . . dona et munus accipe.

Various types of sentences showing the noun- verb-verb-noun order are well illustrated in *H. F.* 36 patrem probavi, gloriae feci locum; *M.* 132 funus ingestum patri sparsumque ponto corpus; *Pha.* 1183 non licuit animos iungere, et certe licet iunxisse fata; *Oe.* 5 stragemque quam nox fecit ostendit dies; *A.* 87 licet arma vacent cessentque doli; *A.* 251 rex Mycenarum fuit, veniet tyrannus; *Th.* 446 magna . . . placent, timentur dura; *Th.* 1050 natis premo premorque natis; *H. O.* 1559 facta discernens, feriens tyrannos. Other examples are: *H. F.* 399, 774, 1231, *Tr.* 994, *Pha.* 142, *Oe.* 764, 952, *A.* 904, 980, *Th.* 553, 669, 702, *H. O.* 565, 577, 1577, *Pho.* 387. Occasionally one noun is replaced by a pronoun, as in *Th.* 539 tua iam peracta gloria est, restat mea; *H. O.* 887 quicumque fato ignoscit et parcit sibi.

Instances of verb-noun-noun-verb are: *H. F.* 992 flexit arcum . . . pharetramque solvit; *Tr.* 257 quid facere victor debeat, victus pati; *M.* 238 virgini placeat pudor paterque placeat; *M.* 673 aggressam deos, caelum trahentem; *M.* 947 habeat incolumes pater, dum et mater habeat; *Oe.* 683 laudare modica . . . somnum loqui; *A.* 4 fugio Thyestes inferos, superos fugo; *A.* 920 impulsum manu . . . Marte concussum Ilium; *Th.* 529 habere regnum casus est, virtus dare; *H. O.* 726 quo tincta fuerat palla vestisque inlita; *Oc.* 624 extruat marmoribus atque auro tegat; also *H. F.* 123, 1285, *Tr.* 1095, 1167, *M.* 91, 186, 424, 578, 698, 744, 984, *Pha.* 866, *Oe.* 723, 935, *A.* 5, 440, 574, *Th.* 411, 519, *H. O.* 25, 392, 697, 836, 841, 1022, 1646, *Pho.* 261, 283, 551, *Oc.* 104. In *Th.* 191 the nouns are governed by prepositions, ruat vel in me, dummodo in fratrem ruat; in *Th.* 428 one noun is replaced

by a pronoun, reflecte gressum . . . teque eripe; so *Th.* 1015. Finally, in *H. F.* 980 subject pronouns replace both nouns, rapuit hic Pindi iuga, hic rapuit Oeten.

The order of noun-adjective-adjective-noun is seen in *H. F.* 162 spes immanes . . . trepidique metus; *Pha.* 270 peius merenti melior et peior bono; *Pha.* 625 regni tenacis dominus et tacitae Stygis; *A.* 461 iam lux prona, iam praeceps dies; *Pho.* 632 praemium incertum petis, certum scelus; *Oc.* 436 gressu fertur attonito Nero trucique vultu. Add *M.* 17, 1002, *Pha.* 100, 162, 634, 731, 803, *Oe.* 477, *A.* 181, 930, *Th.* 211, 240, 303, *H. O.* 882, 951, 1639, *Oc.* 34, 92, 230. In *A.* 270 we find pronouns instead of nouns, nobis maligni iudices, aequi sibi.

The order of adjective-noun-noun-adjective appears in *H. F.* 1054 magnusque parens . . . tellusque ferax; *Tr.* 32 magni greges, umbrae minores; *Tr.* 465 talis incessu fuit habituque talis; *M.* 431 dura fata . . . sortem asperam; *Pha.* 108 castis precibus et ritu pio; *Pho.* 550 totus exercitus, populus omnis; *Oc.* 973 lenes aurae zephyrique leves; also *H. F.* 756, 1116, *Tr.* 173, 461, 678, 999, 1085, *M.* 682, 740, *Oe.* 75, 1015, 1052, *A.* 400ª, *Th.* 105, *H. O.* 1419, *Oc.* 22, 429, 854. In *Th.* 35 the nouns are governed by prepositions, miser ex potente fiat, ex misero potens. Ocacsionally a pronoun is substituted for one noun, as in *H. F.* 292 oblitos sui lucisque pavidos; *Oc.* 261 oblita coniugis, legum immemor. Numerals take the place of adjectives in *Tr.* 274, nec mille ratibus aut annis decem.

Nouns with nouns are illustrated according to the cases brought together: *Tr.* 399 spem ponant avidi, solliciti metum; *A.* 884 regemne perimet exul et adulter virum; *H. O.* 843, *Pho.* 152; *Tr.* 543 umbrasque terris reddit et caelo nemus; *Pha.* 144, *Oe.* 54; *Tr.* 665 caelitum appello fidem fidemque Achillis; *Pha.* 203, *H. O.* 560; *M.* 17 coniugi letum . . . letumque socero; *H. O.* 31 redde nunc nato patrem vel astra forti; *M.* 509 regina natis exulum, afflictis potens; *A.* 498 et prora prorae nocuit et lateri latus; *Pha.* 473, *Oc.* 224, 426; *M.* 943 ira pietatem fugat iramque pietas; *H. O.* 462, *Oc.* 204, 426; *A.* 170 cruore ventos emimus, bellum nece; *Pho.* 642 libera patriam metu, luctu parentes; *Oc.* 487 plebisque votis atque iudicio patrum. In *H. O.* 77 adjectives take the place of nouns, terris peius ac peius Styge. In two cases the nouns of one pair are governed by prepositions, *H. O.* 821 truncus in pontum cadit, in saxa vertex; *H. O.* 1971 virtus in astra tendit, in mortem timor. A pronoun replaces a noun of one pair in *H. O.* 23 Cerberum vidit dies et ille solem; *H. O.* 1431 morbo corpus et luctum mihi; *Pho.* 136 uno avia partu liberos peperit viro, sibi et nepotes.

Nouns with various pronominal forms in chiasmus are represented by the following: *H. F.* 212 nec ulla requies tempus aut ullum vacat; *Tr.* 563 quis te nunc locus, fortuna quae possedit? *Th.* 1036 quas miser voces dabo questusque quos? *Tr.* 948 mortem putabat illud, hoc thalamos putat;

M. 723 has aluit Tigris . . . Danuvius illas; *A.* 11 locus hic habendae curiae, hic epulis locus; *Tr.* 866 arte capietur mea | meaque fraude concidet Paridis soror; *Tr.* 967 quam vellet tuos | Cassandra thalamos, vellet Andromache tuos; *H. F.* 34 in laudes suas mea vertit odia; *M.* 929 meorum liberum ac prolis meae; *Pha.*654 tuaeque Phoebes . . . aut Phoebi mei; *Pha.*870 tuosque reditus perque iam cineres meos; *H. O.* 1465 occidit dextra sua, tuo dolore; *M.* 235 vobis revexi ceteros, unum mihi. Occasionally another part of speech replaces one of the pronouns, as in *Pha.* 924 a meo primum toro | et scelere tanto placuit ordiri virum; *H. O.* 25 cecidit ante aras suas | Busiris, una est Geryon sparsus manu; *H. O.* 1968 paterna caelo, pars data est flammis tua.

Nouns with adverbs: *H. F.* 541 navem nunc facilis nunc equitem pati; *Tr.* 469 o nate sero Phrygibus, o matri cito; *Tr.* 757 virtus Ulixis Danaidis nota est satis | nimisque Phrygibus; *Pho.* 500 ad te preces nunc, nate, maternas feram, | sed ante lacrimas.

Nouns with adjectives: *H. F.* 64 regna ne summa occupet qui vicit ima; *H. F.* 340 qui genus iactat suum, aliena laudat; *Tr.* 572 unum quaeris, ego quaero omnia; *Tr.* 883 depone cultus squalidos, festos cape; *Tr.* 912 perdere est patriam grave, gravius timere; *Pho.* 23 scelus fugiens novum novum faciens.

Verbs with verbs: *H. F.* 426 cogi qui potest nescit mori; *Pha.* 266 ubi qui mori constituit et debet mori; *Oe.* 660 quicquid timebam facere fecisse arguor; *Pho.* 98 qui cogit mori | nolentem in aequo est quique properantem impedit.

4. Asyndeton

Asyndeton when aptly used gives to expression brevity, vivacity, and energy.[26] It is found freely in the tragedies, where almost every type appears.[27]

Enumerative asyndeton is much the largest class. Nouns so used are occasionally as many as six or more in number, e.g. *H. F.* 1259-61 cuncta iam amisi bona, | mentem arma famam coniugem gnatos manus, | etiam furorem; *Oc.* 939-41 exilium verbera, saevas | passa catenas, funera, luctus, | tandem letum; so five: *Pha.* 939 longinqua clausa abstrusa diversa invia;

[26] Cf. Quint. 9, 3, 50: *figuram, quae, quia coniunctionibus caret, dissolutio vocatur, apta, cum quid instantius dicimus: nam et singula inculcantur et quasi plura fiunt;* Auct. ad Her. 4, 30, 41: *hoc genus [dissolutum] et acrimoniam habet in se et vehementissimum est et ad brevitatem adcommodatum;* see also *Rhet. Gr.* 3, 77, 27. In addition to the term λελυμένον we find in use διάλυσις (Demetr. Phal. 269), *articulus* (Auct. ad Her. 4, 19, 26 of single words), *dissolutum* (Auct. ad Her. *l.c.* of clauses), *dissolutio* (Quint. *l.c.*), *inconexio* (*Rhet. Latin. Minor.* 53, 1), *solutum* (*Rhet. Latin. Minor.* 35, 9).

[27] Excluding examples contained in anaphora, also clauses and phrases which present nothing of rhetorical significance, and taking as a unit the members of a single sentence period, there are not fewer than 225 instances of this figure.

A. 112 periere mores ius decus pietas fides; *H. O.* 743 si quid ulterius patet | terris freto sideribus Oceano inferis; *Oc.* 176 dolor ira maeror miseriae luctus; four nouns occur: *H. F.* 379 patrem abstulisti, regna, germanos, larem patrium; *Tr.* 862, 961, *A.* 45, 47, 546, *Th.* 216, *Pho.* 296, *Oc.* 143; three nouns: *H. F.* 289 parentes liberos patriam petens; *H. F.* 388, 630, *Tr.* 508, 892, *M.* 549, 982, *Oe.* 78, 691, 875, *A.* 709, 1009, *Th.* 52, 217, *H. O.* 1295, *Pho.* 285, 663, *Oc.* 645, 885.

Verbs in enumerative asyndeton are used freely. Notable are clauses which mark a quick succession of acts or items in a descriptive period, as in *M.* 269 egredere, purga regna, letales simul | tecum aufer herbas, libera cives metu; *M.* 387-89 flammata facies spiritum ex alto citat, | proclamat, oculos uberi fletu rigat, | renidet; omnis specimen affectus capit; *M.* 390 minatur aestuat queritur gemit; *Th.* 1057-59 ferro vulnera impresso dedi, | cecidi ad aras, caede votiva focos | placavi; *H. O.* 247-49 incurrit, errat, sistit, in voltus dolor | processit omnis, pectori paene intimo | nihil est relictum; fletus insequitur minas; *Pho.* 340-46 ferte arma, facibus petite penetrales deos | frugemque flamma metite natalis soli, | miscete cuncta, rapite in exitium omnia, | disicite passim moenia, in planum date, | templis deos obruite, maculatos lares | conflate, ab imo tota considat domus; | urbs concremetur—primus a thalamis meis incipiat ignis. It is worthy of note that a majority of the verbs in this category are used in the imperative mood, an additional mark of rhetorical emphasis; three such occur: *Tr.* 630 perge, festina, attrahe; *M.* 566 perge, nunc aude, incipe; *M.* 965, *Pha.* 592, *Th.* 1023; two verbs: *H. F.* 79 Titanas . . . emitte, Siculi verticis laxa specum; *Tr.* 455, 681, 898, 967, *M.* 482, 506, *Pha.* 713, *Oe.* 77, *A.* 788, *H. O.* 844, 1560, *Pho.* 327. Other examples of verbs, four in asyndeton are: *Pha.* 566 detestor omnis, horreo fugio execror; *Oc.* 616 instat, minatur, imputat fatum mihi | tumulumque nati, poscit auctorem necis; three verbs: *H. F.* 1041 praebeo occurro insequor; *Tr.* 574, 615, 653, *M.* 445, 507, 550, *A.* 51, 944, *Th.* 889, *H. O.* 253, 753, 1339, 1742, 1977; two verbs: *Tr.* 954, *M.* 449, *Oe.* 1053.

Adjectives (occasionally adjectives and nouns combined) used enumeratively are also well represented, as in *A.* 991 inops egens inclusa, paedore obruta, | vidua ante thalamos, exul, invisa omnibus; *M.* 207 obruta, | expulsa supplex sola deserta, undique | afflicta; *H. F.* 32 terribile dirum pestilens atrox ferum; *M.* 20 egens | exul pavens invisus incerti laris; four words: *Tr.* 1056 o dura fata, saeva miseranda, horrida; *M.* 45 effera ignota horrida, tremenda; *Pha.* 117, 923, *Oe.* 960, *Pho.* 304; three words: *M.* 123 incerta vaecors mente vaesana feror; *M.* 217, 395, 679, *Pha.* 416, *Oe.* 13, *H. O.* 261, 296, 1481, 1721, *Pho.* 223, 264; two words: *H. F.* 1335, *Tr.* 586, 861, *M.* 191, 950, *Pha.* 1196, 1221, *H. O.* 1741, 1752, 1930.

Variety in enumerations is secured when asyndeton is followed by coordinating particles, e.g. *H. F.* 75 perge ira, perge et . . . opprime . . .

congredere . . . dilacera; *Tr.* 623 reliquit animus membra, quatiuntur, labant | torpetque sanguis; *Tr.* 950 assurge, alleva animum et . . . firma spiritum; *M.* 277 fugam, rapinas adice, desertum patrem lacerumque fratrem; *Th.* 176 ignave, iners, enervis et . . . inulte; *H. O.* 461 mare terra caelum et Tartarus servit mihi; 878 ego vos tyrannis regibus monstris feris | saevisque . . . opposui deis; *Pho.* 237 regnum parentes liberi, virtus quoque | et eximium decus; *Pho.* 334-36 agite, o propago cara, generosam indolem | probate factis, gloriam ac laudes meas | superate et aliquid facite, etc.; *Oc.* 472-74 pulcrum eminere est inter illustres viros, | consulere patriae, parcere afflictis, fera | caede abstinere tempus atque irae dare.

Adversative asyndeton, in addition to its occurrence with examples listed under chiasmus and antithesis, appears also in *H. F.* 420 mors protrahatur lenta: non vincet fidem | vis ulla nostram; *H. F.* 526-28 Eurystheus facili regnet in otio: | Alcmena genitus bella per omnia | monstris exagitet caeliferam manum; *H. F.* 1305 miserum haut potes me facere, felicem potes; *Tr.* 109-12 Echo non . . . verba remittat, totos reddat Troiae gemitus; *Tr.* 970 quas [captivas] mota classis huc et huc sparsas feret; | hanc cara tellus sedibus patriis teget; *Tr.* 1173 ubique properas, saeva [mors]: me solam times vitasque; *M.* 114 solvat turba iocos—tacitis eat illa tenebris; *M.* 447 hoc non est novum, | mutare sedes; causa fugiendi nova est; *M.* 544 parere precibus cupere me fateor tuis; | pietas vetat; *A.* 665-67 magis exurunt quos secretae | lacerant curae, iuvat in medium | deflere suos; *Th.* 452 tutusque mensa capitur angusta cibus; | venenum in auro bibitur; *H. O.* 405 toris caruisse regnantis leve est: | alte illa cecidit quae viro caret Hercule; see also *Tr.* 423, 459, 732-35, 993, *M.* 237, 956, *Th.* 774, 1019.

Explanatory asyndeton occurs where two members stand in a kind of apposition and where the second member gives an explanation, reason, inference, or logical conclusion; *H. F.* 5 tellus colenda est: paelices caelum tenent; *H. F.* 27 non sic abibunt odia; vivaces aget | violentus iras animus; *H. F.* 500 dest una numero Danais: explebo nefas; *M.* 494 hoc suades mihi, | praestas Creusae: paelicem invisam amoves; *Pha.* 253 haec sola ratio est, unicum effugium mali: | virum sequamur; *Pha.* 595 serus est nobis pudor: amavimus nefanda; *A.* 141 omisi regimen e manibus meis: | quocumque me ira, quo dolor, quo spes feret, etc.; *Th.* 29 nec vacet cuiquam vetus | odisse crimen: semper oriatur novum; add *H. F.* 65-68, 479, 512, *M.* 136, 1022, *Pha.* 698, 1240, *A.* 496, *Th.* 62.

Asyndeton used to summarize, to give the results of a series of statements is illustrated by several examples, as *Tr.* 987-90 ad Ulixen vocor: | nunc victa, nunc captiva, nunc cunctis mihi | obsessa videor cladibus—domini pudet, | non servitutis; *M.* 487-89 hos quoque impendi tibi, | tibi patria cessit, tibi pater, frater, pudor—| hac dote nupsi; *Pho.* 237-39 regnum parentes liberi, virtus quoque | et ingeni sollertis eximium decus | periere,

cuncta sors mihi infesta abstulit; see also *Tr.* 1112-17, *M.* 392-94, *Th.* 691-95. Included here are instances of parenthesis (whose purpose is explanatory), which often takes the place of a subordinate clause: *H. F.* 712, *Tr.* 276, 830-35, *M.* 697, *Pha.* 36, 330[b], 820, *Oe.* 14, 19, 262, 359, 621, *A.* 410, *Th.* 710, 717, 734-36, 1043, 1073, *H. O.* 939-41, *Pho.* 549.

5. Polysyndeton

This figure resembles asyndeton in that each is a *coacervatio*, but differs from it in that in polysyndeton[28] there is a superfluity of conjunctions, while in asyndeton the connecting particles are omitted. Their purpose is the same, to produce emphasis, elevation, vivacity, or a sustained outburst of passion.[29] In the tragedies polysyndeton is used to connect words much oftener than clauses, and very seldom do conjunctions other than et and -que appear.

First to be noted are the cases in which three or more words are connected (no account is taken of the common occurrence of three members united by two conjunctions). Note seven conjunctions: *M.* 1-9 di coniugales tuque genialis tori, | Lucina, custos, quaeque . . . | et tu, profundi saeve dominator maris, | clarumque Titan dividens orbi diem, | tacitisque praebens conscium sacris iubar | Hecate triformis, quosque iuravit mihi | deos Iason, quosque Medeae magis | fas est precari; six: *Tr.* 222-27 captaque tellus nobilis Briseide | et causa litis regibus Chryse iacet | et nota fama Tenedos et . . . | Scyros fretumque Lesbos Aegaeum secans | et cara Phoebo Cilla; *Tr.* 582-86; five: *H. F.* 693-95 Metus Pavorque furvus et frendens Dolor | aterque Luctus sequitur et Morbus tremens | et cincta ferro Bella; *M.* 166 hic mare et terras vides | ferrumque et ignes et deos et fulmina; four: *H. F.* 861-63 stat chaos densum tenebraeque turpes | et color noctis malus ac silentis | otium mundi vacuaeque nubes; *H. F.* 1054-57, *Tr.* 28-32, 996, *M.* 230, *Oe.* 1059, *A.* 221, *Pho.* 217; three: *Tr.* 280 et ira et ardens hostis et victoria; *H. F.* 226-30, 611, 1280, *Tr.* 8, 280, 449, *M.* 10, 131, 451, 732, 740, *Oe.* 590, *Th.* 47, *H. O.* 541. Two words connected by two conjunctions are found in *H. F.* 871 et quod occasus videt et quod ortus; *M.* 513 meque teque in exitium trahis? *H. F.* 1205, *M.* 255, 496, 546, 758, *Oe.* 659, *A.* 556, 754, *Th.* 492, *H. O.* 794, *Pho.* 217.

Three, occasionally four, clauses connected by three conjunctions are found: *H. F.* 665-67 hiatque rupes alta et immenso specu | ingens vorago faucibus vastis patet | latumque pandit omnibus populis iter; *Th.* 431-33

[28] Writers usually employ this term, but in *Rhet. Latin. Minor.* 65, 52 *multiiugum* appears, and Demetr. Phal. 63 uses συνάφεια (literally, "combination") of polysyndeton as opposed to asyndeton (λύσις, διάλυσις).

[29] Cf. Quint. 9, 3, 53 f.: *utrumque horum acervatio est aut iuncta aut dissoluta, . . . fons quidem unus, quia acriora facit et instantiora quae dicimus, et vim quandam prae se ferentia velut saepius erumpens adfectus.*

ira frater abiecta redit | partemque regni reddit et lacerae domus | componit artus teque restituit tibi; *Tr.* 288, *M.* 584, 754, *Pha.* 371, *Oe.* 635, *Th.* 477, 525, *H. O.* 19, 154, 1374; *Oc.* 243 et lucem videt | fruiturque vita noxiam atque animam trahit.

Variety is secured by uniting polysyndeton and asyndeton; see such examples as *Tr.* 582-86 propone flammas, vulnera et diras mali | doloris artes et famem et saevam sitim | variasque pestes undique, et ferrum inditum | visceribus istis, carceris caeci luem, | et quicquid audet victor; *A.* 539-43 salo | ambustus extat, dirimit insanum mare | fluctusque rumpit pectore et navem manu | complexus ignes traxit et caeco mari | conlucet Aiax, omne resplendet fretum; *M.* 402-05, *Oe.* 590 ff., *Th.* 404-09.

6. Word-Order

Word-order is not here used of hyperbaton (*ὑπέρβατον, traiectio, transcensio*), a violent displacement of the usual order of words, but of the grouping and placing of words to secure the striking effects of emphasis, assonance, rhythm, antithesis, symmetrical responsion, interlocking order,[80] etc. Seneca makes the freest use of certain artistic groupings, especially of the easily and symmetrically balanced combination of noun and adjective, to which for the most part attention will here be limited.

Groups of two words: in these emphasis is secured by the emphatic juxtaposition of words of kindred meaning which bear various relations to each other, particularly that of cause and effect or the reverse; see *H. F.* 284 praeceps citato; 397 efferatas rabida; 471 ferocem barbara; 536 mutis tacitis; 540 vicibus mobilis; 680 placido quieta; 744 laeta felix; 950 gelido frigida; 1082 saeva feroci; *Tr.* 1 magna potens; 34 lymphato furens; 185 violento furens; 188 superbo victor; 225 fecunda pingui; 237 magni clara; 315 pavidus metu; 478 pollens opibus; 695 celsum altius; 1148 ardui sublime; *M.* 33 flagrantibus ignifera; 36 cremata flammis; 150 secreto abditos; *Pha.* 85 magna vasti; 116 efferum saevi; 763 velox celeri; 902 concitum celeri; 1001 celerem citatis; *Oe.* 21 impia incestos; 181 piger ignavos; 508 candida formonsi; 705 duro saevus; *A.* 729 geminum duplices; *Th.* 671 antiquis vetus; 1095 immensa longis; *H. O.* 586 arcana tacitus; 723 ardens fervidum.

[80] Cf. Shorey, *Horace Odes and Epodes*, 1898, Introd. xxix: "The freedom of arrangement possible in an inflected language and required by the exigencies of meter yields effects of symmetry, parallelism, antithesis, and interlocked order which will be felt by any one who reads the odes familiarly, but cannot be reproduced in English. As many as five words may intervene between a noun and its modifier, and the order within such a group may reproduce or reverse that of the extremes. In this way a thought is suspended, a picture is gradually unfolded, a name is effectively reserved for a climax"; Smith, *Odes and Epodes of Horace*, 1903, Introd. lxii: "The poets have studiously wrought out artistic groupings and sequences which the reader must train himself to grasp and follow, if he would appreciate the beauty of poetical expression." See also Hodgman, *Word-Grouping in Vergil*, *Class. Weekly*, 14, pp. 193-95.

Groups of three words:[31] these are made up of noun and adjective separated by a third word, such as a verb, another noun, or another adjective. Some emphasis results from such an arrangement since attribute and substantive must keep fairly close company, but it is here at a minimum inasmuch as the separation of the two members of the group that naturally go together is not great. Illustrations of the several types are: *H. F.* 69 viribus vinci suis; 77 tanta mandas odia; 132 caeruleis evectus equis; 187 maestos visere manes; 209 novus paratur hostis; *H. F.* 18 puellae serta Gnosiacae; 218 igneos serpentium oculos; 366 subdita tectis face; 775 cumba populorum capax; *H. F.* 176 velocis memores aevi.

Groups of four words: first noted is the so-called order of synchysis, in which the attribute of one pair is separated by another pair in agreement.[32] Illustrations of the main types of verses, showing a pleasing variation, passing from verse to verse, in cases and in parts of speech employed, are seen in *H. F.* 7 sublime classes sidus Argolicas; 14 clara gemini signa Tyndaridae; 62 terna monstri colla devicti; 81 tellus gigante Doris excusso; 97 suumque lambens sanguinem Impietas; 106 qui caminis ignis Aetnaeis; 129 signum celsi glaciale poli; 172 clamosi rabiosa fori iurgia; 193 omnes fama per urbes garrula; 200 sordida parvae fortuna domus; 240 aurifera vigilis spolia serpentis; 339 altis inclitum titulis genus; 444 Phlegram impio sparsam cruore; 497 solita nostro fata coniugio; 524 Fortuna viris invida fortibus; 555 Mors avidis pallida dentibus; 625 alto nobilem trunco manum; 759 mensas avida Phineas avis; 954 acieque falsum turbida caelum.

Another four-word group is that in which one pair in agreement forms the means while the other such pair forms the extremes.[33] Illustrations of the main types of verses, showing variation in case and part of speech are: *H. F.* 13 suasque Perseus aureus stellas; 94 ingens montis oppositi specus; 124 ortuque Titan lucidus croceo; 145 molli petulans haedus in herba; 154 laxos aura complente sinus; 161 laeta suo parvoque domus; 231 remotos gentis Hesperiae greges; 506 templa supplicibus suis iniecta; 534 gentes patriis sedibus hospitas; 760 nati nobilem pugnam mei; 774 ipso coactum navitam conto; 942 nox atrum caput ignota; 1084 tanti pestis superata mali; 1160 nati cruenta caede confecti; 1180 Argivae impotens dominator urbis; 1222 sonti plaga decreta turbae.

Groups of five words: in these likewise we find two pairs of nouns and their adjectives in agreement, the fifth member being ordinarily a verb, although in rare cases a noun or some other part of speech appears. The verb shows a marked tendency to come near the middle of the combination,

[31] Neglecting enclitics and prepositions that stand immediately before the case governed the tragedies show an average of one example in every 11 verses.

[32] The average occurrence is one example in every 30 verses.

[33] This arrangement is less frequent, the average occurrence being one example in every 54 verses.

thus taking the least emphatic position and leaving the symmetrical pairs in the most emphatic, at the beginning and at the end.

The following will illustrate the five-word arrangement, which, excluding the fifth word and neglecting enclitics and prepositions standing immediately before the case governed, yields synchysis, or the interlocked order:[84] *H. F.* 38 binos propinqua tinguit Aethiopas face; *H. F.* 221 tumida tenera guttura elidens manu; 223 multo decorum praeferens auro caput; 248 stabuli fugavit turpis Augei labor. The only instances noted where other parts of speech represent the fifth word are: noun in *H. F.* 227 suisque regem pabulum armentis datum; *Pha.* 667 adlapsa genibus regiae proles domus; *Pho.* 185 habitumque regni flore plentem inclito; *Pho.* 573 matresque ab ipso coniugum raptas sinu; pronoun: *Pho.* 516 nate post multos mihi remisse soles; adverb: *Oe.* 253 sororque fratri semper occurrens tuo; interjection: *Oc.* 36 subito latentis ecce Fortunae impetu; negative: *Tr.* 404 custos non facili Cerberus ostio; *Pha.* 274 diva non miti generata ponto.

Five-word groups, in which one pair forms the means, the other the extremes,[85] are exemplified in the following: *H. F.* 22 meumque victrix teneat Alcmene locum; 59 atrum per urbes ducit Argolicas canem; 284 praeceps citato flumini quaerens iter; 288 nova cucurrit Thessalus torrens via. Parts of speech other than verbs representing the fifth word of the group are occasionally found, as a noun in *H. F.* 669 tenuis relictae lucis a tergo nitor; *Pha.* 1253 triste fractis orbitas annis malum; *Oe.* 589 avidumque populi Pestis Ogygii malum; *Oc.* 975 raptam saevae virginis aris Iphigeniam; pronoun: *Pha.* 1155 strictoque vaecors Phaedra quid ferro parat; adjective: *Pha.* 1259 laeva frenis docta moderandis manus; adverb: *Tr.* 776 sparsasque passim saltibus latis feras; *Pha.* 161 negata magnis sceleribus semper fides; *Pha.* 198, *A.* 737, *Oc.* 820; conjunction: *H. F.* 341 rapta sed trepida manu sceptra; *Pho.* 333 aliquid ut patre hoc dignum gerant.

[84] Extended citation is unnecessary since the various types of verses showing variation in cases and parts of speech are about the same as in the four-word groups. The number of average occurrences is one example in every 43 verses.

[85] The average occurrence is one in every 64 verses.

SUMMARY

Assuming that the various rhetorical phenomena discussed in the foregoing pages have been rightly interpreted and collected with approximate accuracy, a summary follows:

TABLE I. SHOWING THE APPROXIMATE PERCENTAGE OF PROLOGUE AND CHORUS USED PRIMARILY FOR RHETORICAL EFFECT

Parts	*H. F.*	*Tr.*	*M.*	*Pha.*	*Oe.*	*A.*	*Th.*	*H.O.*	*Pho.*	*Oc.*
Prologue	93	90	90	94	94	84	94	90	—	90
Chorus	60	93	88	90	63	80	95	90	—	82

The percentage of prologue used with rhetorical effect (see Prologue, n. 6) is reached by deducting from the total the part which contains information intended to orient the spectator, such as the announcement of the speaker's personality, the reason for his appearance, the scene of the play, time of action, etc., although even these meager details are not always given with directness. All the prologues include a high proportion of material used rhetorically, that of *A.*, which is the shortest, including the least. Figures for the choral parts are obtained by including the entry-song (for the latter's rhetorical significance see Chorus, n. 1) in the estimate of choral material (see Chorus, n. 18) which has little connection with the dramatic action or the subject matter of the plays. It is apparent that the rhetorical treatment of the odes is freest in *Tro.*, *Pha.*, *Th.*, and *H. O.*, while it is most restricted in *H. F.*, and *Oe.*

TABLE II. SHOWING THE PERCENTAGE OF MATERIAL SUITABLE FOR EFFECTIVE DECLAMATION, THE PART GIVEN TO DESCRIPTION, TO *Sententiae*, AND TO SIMILE

Rhetorical Elements	*H.F.*	*Tr.*	*M.*	*Pha.*	*Oe.*	*A.*	*Th.*	*H.O.*	*Pho.*	*Oc.*
Declamation	62	29	58	28	11	30	28	45	30	32
Description	23	20	18	39	32	27	26	20	14	8
Sententiae	8	6.5	8	8.6	8	8.5	8.5	4.6	3.5	6.5
Simile	1	2	2.6	4	2.4	3.3	4	2.7	.8	.2

The tone of the declaimer, in keeping with the theme of the play and the intended effects of unrestrained passion, is clearest in *H. F.*, *M.*, and *H. O.*, much less so in the remaining plays (especially in *Oe.*), in which for the most part deep-seated, brooding sorrow and inward grief give to pathos a more restrained utterance. The use of description is a large and fairly uniform one, but is at a maximum in *Pha.*, and at a minimum in *Oc.* Gnomic expression (somewhat less prominent in *H. O.*, and *Pho.*) shows that Seneca in this particular makes his characters, whatever their age or station, speak pretty much alike. The employment of simile is of marked variation passing from play to play, but its moderate use indicates that Seneca, as do most authors, recognizes it as a less forceful instrument of expression than description, or metaphor (see TABLE III), to both of which it is closely related.

TABLE III. SHOWING THE RELATIVE OCCURRENCE OF TROPE

Trope	*H. F.*	*Tr.*	*M.*	*Pha.*	*Oe.*	*A.*	*Th.*	*H. O.*	*Pho.*	*Oc.*	Total Examples	Average All Plays one in
Metaphor	198	145	168	214	171	180	158	204	77	118	1633	7vv.
Synecdoche	119	65	72	93	71	55	59	152	28	59	773	15
Metonomy	168	108	84	97	81	81	78	139	48	49	932	12
Periphrasis	10	15	17	5	7	10	2	16	5	2	89	131
Irony	4	9	5	3	1	4	5	0	2	0	33	353
Hyperbole	4	1	1	3	2	3	1	12	0	0	27	431
Total Examples	503	343	347	415	333	333	303	522	169	228	3487	
Average one in	2.6 vv.	3.4	3	3	3.2	3	3.6	3.8	4	4.3		3.3

A glance at the above table shows that metaphor, with an average occurrence of one example in 7 verses, is about twice as frequent as either synecdoche or metonomy; that irony and hyperbole stand at the other extreme, the one being too indirect, the other too frigid for compositions which aim primarily at force and striking effects. The table makes clear also the very extensive use of tropes as a whole, an average of one example in 3.3 verses. In the individual plays the average occurrence is nowhere low, but is highest in *H. F.*, *M.*, *Pha.*, and *A.*

TABLE IV. SHOWING THE RELATIVE OCCURRENCE OF FIGURES OF THOUGHT

Figures of Thought	*H. F.*	*Tr.*	*M.*	*Phe.*	*Oc.*	*A.*	*Th.*	*H. O.*	*Pho.*	*Oc.*	Total Examples	Average All Plays one in
Interrogation...	21	24	19	17	11	12	12	41	18	3	178	65vv.
Apostrophe and Exclamation	14	20	22	10	16	11	10	37	5	12	157	74
Climax.....	9	7	12	4	3	4	3	4	0	0	46	231
Antithesis.....	28	30	16	18	8	14	11	26	10	3	164	71
Total Examples	72	81	69	49	38	41	36	108	33	18	545	
Average one in	18.6vv.	14.5	15	26	28	25	30	19	20	54		21vv.

The percentage of occurrences in verses of all figures of speech in this and in TABLE V is in fact considerably higher than that given, one occurrence only being counted, although frequently a series of examples extends over several verses. The above table shows that interrogation, apostrophe and exclamation, and antithesis stand on a fairly even footing. Climax, as we should expect, is about one-third as frequent, since this figure depends on the character and progress of thought even more than on its form of expression. Looking at the individual plays, *Tr.*, *M.*, *H. F.*, and *H. O.* are seen to be the most rhetorical, *Oc.* by far the least so.

TABLE V. SHOWING THE RELATIVE OCCURRENCE OF FIGURES OF EXPRESSION

Figures of Expression	*H. F.*	*Tr.*	*M.*	*Phd.*	*Oe*	*A.*	*Th.*	*H. O.*	*Pho.*	*Oc.*	Total Examples	Average All Plays one in
Anaphora.....	34	52	38	37	22	24	39	72	26	8	352	33vv.
Paronomasia...	39	38	24	31	34	36	30	30	20	15	297	40
Chiasmus.....	32	36	31	25	18	25	25	38	20	19	269	43
Asyndeton.....	27	28	49	18	22	16	14	29	15	9	227	51
Polysyndeton..	12	9	16	1	6	4	5	6	2	1	62	188
Word order....	201	131	86	171	109	91	113	131	73	39	1145	10
Total Examples	345	294	244	283	211	196	226	306	156	91	2352	
Average one in	4vv.	4	4.2	4.5	5	5	5	6.5	4.2	10.6		5

Aside from word-order, whose frequent occurrence in the sense in which it is here used is noticeable in many authors of Latin verse, Seneca in the use of Figures of Expression employs anaphora most often, and polysyndeton least often. Paronomasia and chiasmus appear about three-fourths, and asyndeton about three-fifths, as often as anaphora. The total occurrence of Figures of Expression for all the plays is one example in 5 verses, the individual plays ranging from one in 4 verses in *H. F.*, and *Tr.*, to one in 10.6 verses in *Oc.*

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